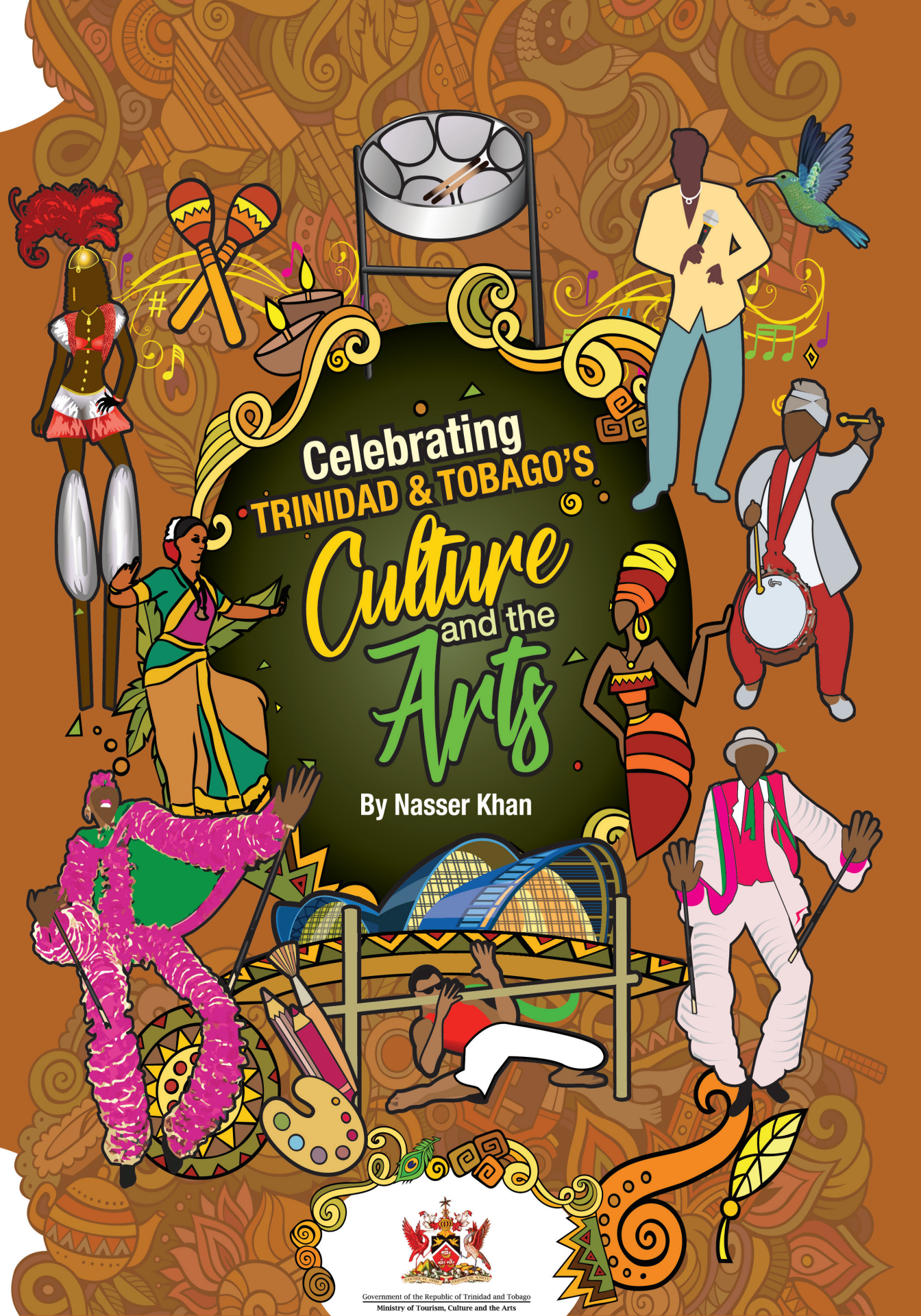


Celebrating
TRINIDAD & TOBAGO'S
Culture
and the
Arts

By Nasser Khan



“Celebrating TRINIDAD & TOBAGO’S Culture and the Arts”

*“Books are the quietest and most
constant of friends, they are the most
accessible and widest of counselors,
and the most patient of teachers.”*

Charles D. Eliot

The Mighty Sparrow/Slinger Francisco’s Calypso, “Education”:

*“Illiteracy, illiteracy, is man’s greatest enemy
It’s your duty, yes your duty, to stamp it out completely
It’s a treasure, yes, a treasure beyond any measure
So secure it, just secure it, don’t ever ignore it.”*

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Celebrating


Trinidad & Tobago's

Culture & The Arts

By Nasser Khan



Government of the Republic of Trinidad and Tobago
Ministry of Tourism, Culture and the Arts



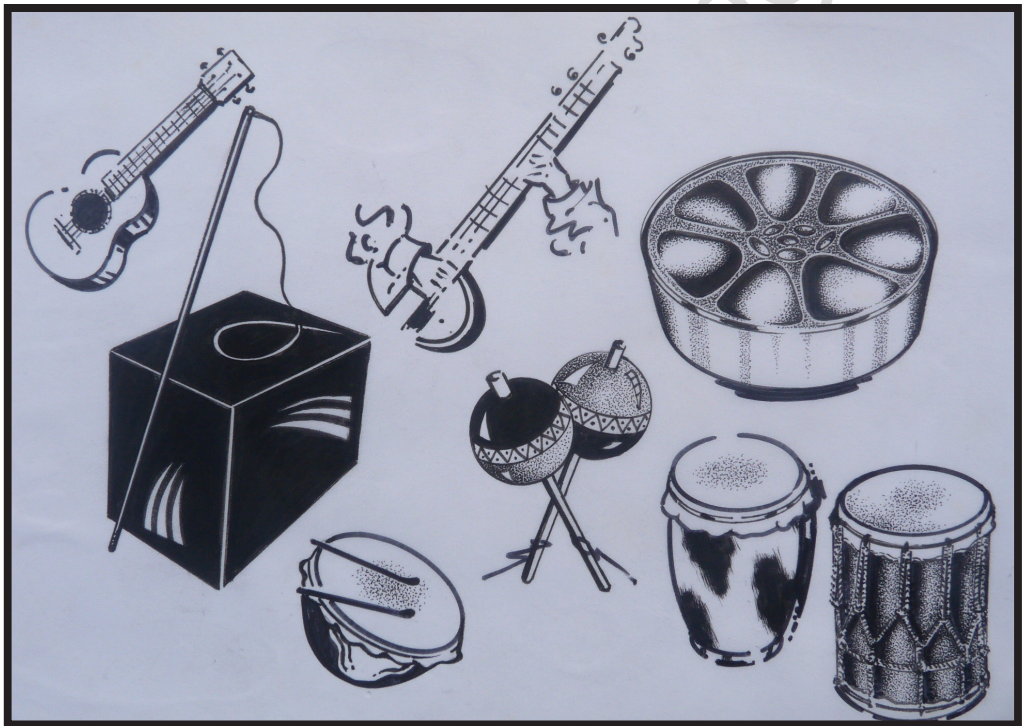
This book is dedicated to the Almighty, my family, the generosity of the sponsors, and to you dear readers... with extreme gratitude. It is my wish that it will be educational and inspirational to all.

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PLEASE NOTE that the various competition results tables have not been updated since the first edition. We have left that up to you to do. 😊



Some musical instruments played in many of our cultural and artistic forms of expression.

Artwork by Jeffrey Pataysingh

1 ORIGINAL FOREWORDS

June 2019

NOTE: This E-BOOK, created and uploaded in November 2023, for free access, is sponsored by the Ministry of Tourism, Culture and the Arts of Trinidad & Tobago. The current Minister is Senator the Honourable Randall Mitchell, whose Ministry has endorsed this phase of the life of this book. I am extremely grateful to him and his staff for making this E-BOOK happen.

N. Khan

The Honourable Anthony Garcia, MP, Minister of Education

Original Foreword, (June 2019)



We have a saying here in Trinidad and Tobago, “By Calypso our stories are told”, with which I agree wholeheartedly. We are so blessed and fortunate here in our beautiful twin isles to have our stories told in so many different ways: our national instrument, our dance, our festivities, and this is why I am pleased to contribute to this spectacular literary work. Exploring the many unique and diverse cultures and artistic forms of expressions that make up Trinidad and Tobago, Nasser Khan has yet again exposed the nation’s youth to content that will not only be beneficial but will aid in the development of their understanding of the rich cultural and artistic heritage of which they are a part and product through this book *Celebrating Trinidad & Tobago’s Culture and the Arts*.

Our cosmopolitan mix of people has made Trinbagonians some of the most culturally acute people in the world. Growing up in this country you are exposed to so many festivals and celebrations, varying foods, traditions and a wealth of opportunities to learn about our history. There are so many things unique to us documented in this book that are critical to the understanding of our history, our festivals, our culture and artistic forms of expressions...it gives students the opportunity to learn while preserving aspects of our culture that may be seen as waning. Cultural preservation is so important because if we do not know where we came from it will be difficult to understand where we are going...where we are going in terms of the evolving cultural landscape of Trinidad and Tobago.

I currently function as Minister of Education and Member of Parliament for Arima. This dual role has afforded me the opportunity to be a part of the Santa Rosa First Peoples celebrations, Parang festivals, and other festivities that make the Borough of Arima a rich cultural melting pot. I am able to be consumed by so many aspects of our culture that have stuck with me from boyhood to now, such as my love for the steelpan, our national instrument.

For me this book serves as a tool that can be used as a tool for guidance and research in our schools and classrooms as students will be able to reference our culture and the arts as they arise during the academic year. It will not only be beneficial to the students but to parents, teachers and anyone with a genuine interest in Trinidad and Tobago.

I again am proud to be a part of this book as I see it going beyond the classroom, a text which also has the ability to serve as a guide to tourists on the many elements of our beautiful country. A foreigner can pick up a copy and be immersed in the rich and vibrant festivals of Trinidad and Tobago while anyone in the diaspora can pick up a copy and be moved by memories of home.

To the corporate sponsors, FIRST CITIZENS and SHELL TRINIDAD AND TOBAGO LTD., there must be acknowledgement of your commitment to culture and education in Trinidad and Tobago. At the Ministry our focus has been on literacy, numeracy and penmanship and this book certainly aligns with the Ministry’s literacy objectives in addition to cultural awareness and patriotism. I look forward to seeing *Celebrating Trinidad & Tobago’s Culture and the Arts* in schools and libraries across Trinidad and Tobago and indeed the diaspora.

The Honourable Dr. Nyan Gadsby-Dolly, MP, Minister of Community Development, Culture and the Arts

Original Foreword, (June 2019)



Today's world advocates global cultural awareness. While we allow our intellects to absorb the rhythms, history, and even cuisines of the world, we often risk cultural assimilation. Though regrettable, it is often a fact that adaptation to a well-established foreign culture is easier and faster than a developing nation's efforts to document its own.

The celebration and promulgation of Trinidad and Tobago's Culture and the Arts is therefore essential for the development of a strong national identity. Author Nasser Khan compiles this exceptional educational tool, *Celebrating Trinidad & Tobago's Culture and the Arts*, for reinforcing our national cultural identity, particularly among our younger citizens who would not have lived through the tribulations that often gave rise to our unique cultural artforms and expressions. Canboulay, the Steelpan, Calypso, Pichakaree, Speech band, and even the Spoken Word form, were some of the artforms created for the Trinbagonian voice to project matters of the heart. Khan celebrates our people's innovativeness whilst educating the reader on our cultural history.

In recent times, Trinidad and Tobago has bid farewell to some of its cultural veterans. Notwithstanding flourishing talent from our younger generations, there can only be one Mighty Shadow, one Pat Bishop, one Ellie Mannette, one Sundar Popo; and the list goes on. As Minister of Community Development, Culture and the Arts, it is difficult to endure these losses, but heritage preservation brings a sense of comfort and hope; the legacies of our cultural greats live on forever through the pages of a book, the lens of a camera, or the paint strokes of an artist.

Over the past three years, the honour has been mine to travel across the length and breadth of this beautiful twin-island state to share in the diverse traditions of all our peoples. I could not be more proud of this country's ability to harmoniously celebrate its individual cultural thumbprints. It is a rare gift for a nation to have a rich cultural tapestry such as ours, and we must continue to embrace our diversity for generations to come.

I congratulate corporate sponsors FIRST CITIZENS and SHELL for supporting this work, which represents a journey across Trinidad and Tobago's cultural landscape. Your investment provides citizens with a renewed understanding and appreciation of our cultural identity. I encourage students, educators, the cultural industry, and the wider population to immerse themselves in this publication. I especially invite our diaspora, those who long for a taste of home, to acquire a copy.

Education is a never-ending process, and every day is a new opportunity to learn. Enjoy *Celebrating Trinidad & Tobago's Culture and the Arts*, and listen to the voices of our ancestors as they tell our story to the world.

Karen Darbasie, Group Chief Executive Officer, First Citizens

Original Foreword, (June 2019)



Our Carnival is heralded as the Greatest Show on Earth; we created the steelpan the world enjoys today while our jig and reel, limbo and chutney dancers mesmerise with their moves.

Individually, our “Iz ah Trini” tout encapsulates our own personal interactions with our cultural elements, whether it was immersing ourselves in the rhythm of the steelpan, countless episodes of Mastana Bahar, visiting Calypso Tents, dancing Cocoa at Lopinot or playing ah mas.

That is the beauty of who we are as Trinbagonians – a diverse, rapturous and culturally rich people whose contributions deserve to be documented and strikingly so in Nasser Khan’s *Celebrating Trinidad & Tobago’s Culture and the Arts*.

Educational, well researched and infused with the tone of a proud Trini, Khan takes us on an extensive journey, putting names and facts, alongside the faces some of us have only seen on television or in the newspapers; voices and articles that have told our stories for years (see chapters 34 and 35).

First Citizens is pleased to partner in the creation of this literary work. As a Financial Services Group with a significant contribution to the banking history of Trinidad and Tobago, we know all too well the value of ensuring that the generations after us are aware of and understand who and what preceded their time.

We are happy to add this book to the list of initiatives that form part of our Corporate Social Responsibility thrust, in the area of Culture and the Arts - making this project an object of our commitment to advancing Trinbagonian culture.

In a world in which media texts proliferate cultural imperialism, *Celebrating Trinidad & Tobago’s Culture and the Arts* is a relevant and timely text. I am assured that the thousands of students who will benefit from this book in our schools and libraries across Trinidad and Tobago, will be enriched with an abundance of new information, which displays and celebrates ‘sweet T&T’. Even more exciting though, is the ability of this book to pique the interest of adult readers, locally and across the diaspora, making it in my view, a must-have book for every Trinbagonian.

I look forward to owning my personal copy and joining with you and the rest of the world, in celebrating the best of our beloved country.

Derek Hudson, Vice President and Country Chairman, Shell Trinidad and Tobago Limited (STTL)

Original Foreword, (June 2019)



In 2004, Desmond Tutu, South African Anglican cleric and former Archbishop of Cape Town, described Trinidad and Tobago as a “rainbow country” during a visit to our beautiful twin islands. No doubt he was referring to the broad diversity of people and culture that he encountered while he was here.

Through our diversity, we have woven a stunning cultural tapestry over several generations, that is manifested in our food, music, dance, fine arts, language, festivals and observances. However, we have not always captured the opportunities to properly tell our story and document events so that future generations could learn and grow from these enriching experiences, thereby developing a deeper appreciation of their history and their culture, and ultimately building national pride.

With volumes of content existing across multiple channels, all competing for the attention of the different audiences, it can be a challenge to reach the hearts and minds of readers even with compelling and valuable local stories. This book, “*Celebrating Trinidad & Tobago’s Culture and the Arts*” by Nasser Khan, delivers an important depiction of our cultural traditions and artistic expressions by recording the characters, events, festivals and other key elements that comprise the Trinidad and Tobago aesthetic.

It presents our story in a comprehensive manner to engage and excite readers, across all demographics, especially our youth. Our cultural diversity helps to fuel our growth and development as we seek to build a better society.

As a company that has operated in Trinidad and Tobago for more than 100 years, Shell has been privileged to be part of this unique mix of people and traditions that contribute to our cultural and artistic expressions. The diversity and energy of our employees, partners and stakeholders, and our connections in the communities where we operate, have made us stronger and more resilient.

We are proud to be part of this valuable work!

2 INTRODUCTION

The intent of this book is to present a locally produced and published, comprehensive compilation of our Culture and the Arts...a reference tool for students especially of Trinidad and Tobago.

Currently, in the schools in Trinidad and Tobago, there are no books specific to culture and the arts. Teachers and students are therefore encouraged to use a variety of resources for assignments related to our culture and the arts. Hopefully, this book will prove to be a valuable resource in this regard as it attempts to cover our wide variety of culture and the arts.

Our culture and heritage influence, and are reflected in everything we do and say. This includes our mannerisms, from the way we walk with a 'bounce', to the way we talk with our 'sing song accent', to the way we cook, eat, drink and dress. It also includes our dialect, slangs and sayings, our music and dance, and in some cases, even the manner in which we worship. Essentially, our culture and the arts are a celebration of our visual, literary, performing and culinary arts.

From a culture and the arts perspective, Trinidad and Tobago is as diverse a multi-racial, multi-cultural and multi-religious society as one can find, a melting pot of global traditions.

"Our youth must appreciate and understand that our culture and the arts have their own stamp of class and genius. Through the pages of this book, hopefully, they will arrive at this appreciation and understanding.

This book highlights our culture which can be defined not only as our collective artistic and religious traditions but also our way of life and our social behaviours which in turn inform the manner with which we respond to our various customs and rituals. The various aspects of our arts are highlighted...our expression and application of creative skill and imagination including dance, music, oral traditions, theatre and film, to name a few.

Cultural and Artistic traditions are separated into sub categories including Folklore, traditions such as Steelpan, Calypso, Mas, Best Village, Music Festivals, Calypso tents, Parang, etc. Ethnic traditions such as East Indian dance, African drumming, etc., contemporary mediums such as Film, and religious observances such as Christmas, Divali, Hosay, Shouter Baptist, Orisha, Eid, Phagwa, Ramleela, etc., are also documented and illustrated.

This book will allow for the continued appreciation and embracing of who we are and where we have come from and the basis for where we are going. It illustrates the differences between our many cultural and artistic traditions thereby educating our youth about their rich heritage which will serve to empower them proudly with a strong sense of their cultural identity."
[N. Tessa Alexander Sloane-Seale].

We are the celebratory type...just have a look at our annual Calendar of Events:

January

- New Year's Day
- Carnival season begins
- Carnival Educative Arts Festival & Carnival Caravan (Tobago)
- Harvest Festivals (Tobago): Pembroke, Parlatuvier, Spring Garden, Plymouth and Mt Pleasant

February/March

- Carnival Educative Arts Festival (Tobago)
- Tobago Carnival Regatta
- Calypso Fiesta
- Red Cross Kiddies Carnival
- National Jr. Panorama Finals
- National Jr. Calypso and Chutney Monarch Finals
- National Stick-fighting Finals
- Terrific Thursday "Kaisorama", Extempo Finals, Calypso Monarch Finals
- Conventional Individuals
- Soca Monarch, Chutney Soca Monarch
- Harvest Festivals (Tobago): Hope, Adelphi, Buccoo, Franklyn and Bon Accord
- Re-enactment of the Canboulay Riots
- Dragon Festival
- Traditional Carnival Characters Festival
- National Panorama Final
- Dimanche Gras
- Carnival Monday and Tuesday — J'ouvert and Parade of the Bands
- Hindu new year
- Phagwa (Holi)
- Pan American Club Crew Dragon Boat Championships (Tobago)

- 30th (Public holiday): Spiritual “Shouter” Baptist Liberation Day
- Talk Tent (calypso and comedy, Queen’s Hall, Trinidad)
- Tobago International Game Fishing Tournament
- Pigeon Peas Festival
- Carnival Cool-down parties
- Comedy festivals
- Harvest Festivals (Tobago): Mt. St. George, Mason Hall, Roxborough, Bon Accord

April

- Jazz Artists on the Greens (Trinidad)
- New Fire Festival (Ortinola Estate, St. Joseph, Trinidad)
- Easter weekend
- Kite Flying Competitions • Bobolees
- Tobago Jazz Experience
- La Divina Pastora (Trinidad)
- Rally Trinidad
- Pt. Fortin Borough Day
- Tobago Fashion Coda
- Inter-school Dragon Boat Regatta
- Harvest Festival (Tobago): Goodwood

May

- Tobago Sea to Sea Marathon
- Boca Lit Fest
- Maypole Festival (Tobago)
- European Film Festival (Trinidad)
- Decibel Entertainment Conference & Expo
- T&T Fashion Week
- 30th (Public holiday): Indian Arrival Day
- Harvest Festivals (Tobago): Delaford, Belle Garden, Mason Hall, Whim

June

- (Public holiday): Eid-ul-Fitr
- Rainbow Cup International Triathlon (Tobago)
- Annual Yoruba Village Drum
- 19th (Public holiday): Labour Day
- 20th (Public holiday): Corpus Christi
- Ganga Dhaara River Festival
- WeBeat Festival (St. James, Trinidad)
- Best Village Food & Folk Fair (Queen's Park Savannah)
- Junior Tobago Heritage Festival
- Dragon Boat Festival (Tobago)
- Charlotteville Fisherman's Fest (Tobago)
- St. Peter's Day Fisherman's Festival
- Harvest Festivals (Tobago): Lambeau, Bloody Bay, Roxborough

July

- Tobago Heritage Festival
- Africa Film Festival
- Great Fete Weekend (Tobago)
- Angostura Bitter Rivals
- Trans-Atlantic Expo, International Market and Trade Exposition (Lidj Yasu Omowale Emancipation Village, Queen's Park Savannah, Trinidad)
- Mango Festival (Trinidad)
- Motor Rally (Tobago)
- J'ouvert in July (Trinidad)
- Carnival band launch season begins (through September/October)
- Opera Festival (Trinidad)
- Harvest Festivals (Tobago): Castara, Black Rock

August

- 1st (Public holiday): Emancipation Day

- Carifesta XIV
- Arima Borough Day
- Moruga (Amerindian, Columbus and Emancipation) Heritage Day Festival
- 11th: World Steelpan Day
- Castara Fisherman's Fete (Tobago)
- Santa Rosa Festival (Trinidad)
- Great Race (Trinidad to Tobago)
- Oshun River Festival (Trinidad)
- Laventille Steelband Festival (Trinidad)
- Pan on d' Avenue (Woodbrook, Trinidad)
- Reggae on the Beach (Tobago)
- Launch of mas bands continue
- Harvest Festival (Tobago): Speyside
- 31st (Public holiday): Independence Day

September

- Trinidad & Tobago Film Festival
- Hosay
- 24th (Public holiday): Republic Day
- Angostura Rum Festival
- Trinidad & Tobago Restaurant Week
- Derby Horse Racing Classics (Trinidad)
- Maracas Open Water Swim (Trinidad)
- Parang season begins

October

- Calypso History Month
- Tobago International Cycling Classic
- Santa Rosa First Peoples Heritage Week
- Blue Food Festival (L'Anse Fourmi/Bloody Bay recreation ground, Tobago)

- Animaes Caribe: Animation and Digital Media Festival (Trinidad)
- Ramleela Festival (two weeks before Divali, Trinidad)
- Steelpan & Jazz Festival (Trinidad)
- Dragon Boat Festival (Trinidad)
- COCO Dance Festival
- Ortoire River Race (Trinidad)
- 27 (Public holiday): Divali
- Harvest Festivals (Tobago): Patience Hill
- Tobago Carnival

November

- International Surf Festival
- Green Screen: The Environmental Film Festival
- Harvest Festivals (Tobago): Plymouth, Black Rock, Les Coteaux, Moriah, Scarborough, Montgomery

December

- Paramin Parang Festival (Trinidad)
- Assembly Day: Tobago House of Assembly
- Tobago Flying Colours: annual kite flying festival in Plymouth
- 25th (Public holiday): Christmas Day
- 26th (Public holiday): Boxing Day

NOTE:

Given the nature and subject matter of this book, you will note that there is **REPETITION** in a number of instances.

This only serves to recognise and reinforce the importance of these cultural and artistic forms of expression.

3 CREDITS, REFERENCES AND ACKNOWLEDGEMENTS

First and foremost, sincere thanks to **First Citizens, Shell Trinidad and Tobago Limited (STTL)** and now the **Ministry of Tourism, Culture and the Arts** for their kind sponsorship of this project which is geared primarily towards the enhancement of youth literacy in Trinidad and Tobago. This book will be distributed to all schools, libraries and other deserving institutions.

Researching, compiling, editing and producing a book such as this could never have been achieved without reference to and use of the work of others, in this case, consulting and extracting from the many and varied sources.

Books, magazine features, internet articles and photographs by various authors, writers, journalists, artists and photographers have been used in this publication. In doing the research and compiling this book, extracts of information and photographs from these sources were used. While all efforts were made to contact persons associated with these extracts and photographs, not every effort was successful. In some cases, direct extracts were used having regard to the Copyright Act 1997. My sincere thanks, acknowledgement and gratitude to all the individuals and organisations whose works were included in this compilation.

I accept responsibility for the contents of this book and for any errors or omissions and trust that the overall value of this publication will prevail.

The following is a list of persons and organisations whose works were used and those who contributed to this publication. Books and magazines deemed as valuable resources are listed below. Some of their covers are shown in Chapter 37, RECOMMENDED READING AND SOURCES USED.

INDIVIDUALS:

The late Molly Ahye, Tessa Alexander, Sookram Ali, Lisa Allen-Agostini, Anisto Alves, Tracy Assing, Merle Baker, Sat Balkaransingh, Rhona Baptiste, Dawn K. Batson, Cori Baynes, Roger Belix, the late Wayne Berkeley, Ed Barrow, Ismail Barton, Gerard Besson, Rudolph Bissessar, Leslie-Ann Boisselle, Edison Boodoosingh, Bridget Brereton, Alicia Busby, Nigel Campbell, Adrian Camps-Campins, Gary Cardinez, Roslyn Carrington, Antonia Chang, John Chay, John Cowley, David Cuffy, Christine Dalkan, Phoolo Danny, Mirissa de Four, Dexter Charles, Candice Clarke-Salloum, Abraham Diaz, Sean Drakes, Helen Drayton, Leslie-Ann Boisselle, Nicole Duke-Westfield, the late J. D. Elder, Ron Emrit, Dennis Fakoory, Gail Aberdeen-Francis, Innis Francis, Ray Funk, Pat Ganase,

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NEWSPAPERS:

Trinidad Guardian; Trinidad Express; Trinidad Newsday; Catholic News.

BOOKS & MAGAZINES:

Ins & Outs of Trinidad and Tobago, various years

Côté ci Côté là, John Mendes

Golden Heritage, Molly Ahye

The Book of Trinidad, Gerard Besson

First in Trinidad, Michael Anthony

My Land Trinidad and Tobago, Gloria Pollard, Elton Nelson

The Shaping of a Culture, Satnarine Balkaransingh

Our Tobago, Our Heritage, Pigeon Point Heritage Park

Heroes, Pioneers & Role Models of Trinidad and Tobago, Nasser Khan

World Class Trinidad and Tobago, Elliot & Sandra Bastien

The Trinidad Carnival, Mandate for a National Theatre, Errol Hill

Trinidad and Tobago Culture Smart, Tim Ewbank

History of West Indies Cricket through Calypsoes, Nasser Khan

An Introduction to the History of Trinidad and Tobago, Bridget Brereton

Caribbean Beat Magazine

Discover Trinidad & Tobago

ET & T

The Origin of Steelband, George Goddard

OTHER:

NCC, TUCO, PAN TRINBAGO, NCBA (Governing bodies of Carnival)

NALIS (The National Library and Information System of Trinidad and Tobago)

National Archives of Trinidad and Tobago

UWI Alma Jordan Library, West Indiana section and Special Collections Division

Brian MacFarlane and Ben Gayah (Port of Spain Waterfront Murals)

Getty Images

Wikipedia

Tobago Hotel and Tourism Association

TTPost

Ministry of Community Development, Culture and the Arts

ARTIST:

Jeffrey Pataysingh

My sincere apologies for any omissions.

For further reading/reference sources, refer to Chapters 37.

AUTHOR'S NOTE/FULL DISCLOSURE

This publication is intended as a youth literacy initiative, given to schools and libraries. An extensive array of research material was used in its compilation and as many credits as possible given. Many were contacted who gave their kind approval unhesitatingly for the use of their material. I trust that the reason for this book will prevail over all else, having due regard to Copyright laws, since in some cases direct quotes and excerpts were used from previous writings. I accept responsibility for this book's contents and for any errors or inadvertent omissions.

Nasser Khan

4 ABOUT TRINIDAD AND TOBAGO



The Republic of Trinidad and Tobago comprises two islands at the southernmost end of the Caribbean archipelago. Trinidad, the larger of the two islands, has an area of 4,828 sq km (1,864 sq miles) and is situated 10 km (7 miles) from the east coast of Venezuela. Its capital city is Port of Spain.

Tobago is 32 km (20 miles) off the north-east coast of Trinidad and has an area of 300 sq km (116 sq mls). Its principal administrative centre is Scarborough, situated in the southern region of the island. The islands are a just-over 3 hours flight from Miami, 4 1/2 hours from New York and a little less than one hour from Caracas.

The combined population of the twin islands is 1.3 million.

Before the arrival of Christopher Columbus in 1498 the islands were inhabited by Amerindian tribes (First Peoples) mainly the Caribs and the Arawaks. Our islands were originally called Kairi (Trinidad) and Urupaina (Tobago) by the indigenous people, before being claimed by Columbus for the Spanish in

1498. These indigenous people were no match for the Europeans but many aspects of Amerindian culture were preserved with many towns, rivers and boroughs named with Amerindian words. After Columbus landed in Trinidad in 1498, Trinidad remained under Spanish rule until the British captured it in 1797.

During its colonial period, Trinidad's economy relied on large sugar and cocoa plantations. The French, Dutch, and British forces fought over possession of Tobago and as a result the island changed hands many times. It was finally ceded to Great Britain in 1814 and later was incorporated with Trinidad into a single colony in 1888. The direction of the economy began to change in the 1850's with the discovery of oil in Trinidad, and the commercialisation of the petroleum industry during the early 20th century. Trinidad and Tobago achieved full independence in 1962 and later became a Republic in 1976.

The earliest known Trinidadian is an individual known as Banwari man. That's the name given by archaeologists to the skeleton found in 1969 at Banwari Trace in south Trinidad, dated to around 3,400 BC.

Indigenous First Peoples for thousands of years lived in communities across the island whose names are still in use, like Mucurapo and Chaguaramas, Chaguanas and Arima. They had complex social systems, trade links with the South American mainland and with the Antilles to the north. The geographical location of Trinidad would have made it a kind of transport hub connecting continent and archipelago, and would have contributed to its rich culture.

In 2017, for the first time, there was a special national Public holiday in recognition of the First Peoples contribution to the development of Trinidad and Tobago, on 13 October.

Trinidad and Tobago encompasses two very different types of cultures and citizens of varying ethnic backgrounds. Efforts to represent both groups encouraged a new term for the citizens: Trinbagonians. Most inhabitants of Tobago descend from Africans while Trinidad has, by comparison, a mixture of indigenous peoples and the descendants of people from Africa and India primarily, with a minority of citizens of European, Middle Eastern and Asian descent. The term 'mixed race' is also common.

Rather than a source of division, the citizens of Trinidad and Tobago blend their rich heritages to celebrate the many influences of their national identity through various cultural and artistic forms that include their religions, song, music, dance and games.

The cultural history and development of Trinidad is defined by the ethnic and religious diversity of the country. After the discovery of Trinidad by Christopher Columbus in 1498, the first Spanish settlement amongst the indigenous Carib and Arawak Indians did not take place until 1592. Catholics were the first religious group in the country when the Roman Catholic Church was officially established in 1593. When the Cedula of Population was issued in 1783, settlers came to the island from European countries such as England, France, and Germany. The Cedula invited "every

one of all conditions and trades to take lands of up to 3,000 acres free of charge" and settle in Trinidad. In 1797, Trinidad was captured by the British and the ongoing slave trade brought many Africans to work on the island's plantations.

Tobago, due to its location, was deemed a prized possession for centuries by the European powers. Originally home to the early Amerindian settlers who cultivated tobacco for which the island is named, it was then claimed by the English before becoming a battleground between the European nations, including the Dutch, British and French, a result of which the island changed hands many times before it was finally ceded to the British in 1814 under the Treaty of Paris.

The main religious faiths are Christianity, Hinduism, and Islam. As a multi-religious country, Trinidad and Tobago celebrates many religious holidays as well as other national holidays.

OUR NATIONAL ANTHEM:

Forged from the love of liberty,
In the fires of hope and prayer,
With boundless faith in our destiny
We solemnly declare.
Side by side we stand
Islands of the blue Caribbean Sea,
This our native land
We pledge our lives to thee.
Here every creed and race,
Finds an equal place,
And may God bless our nation.
Here every creed and race,
Finds an equal place,
And may God bless our nation.



OUR NATIONAL FLAG



OUR COAT OF ARMS



OUR NATIONAL PLEDGE

I solemnly pledge
To dedicate my life
To the service of my God
And my country.

I will honour
My parents, my teachers,
My leaders and my elders
And those in authority.

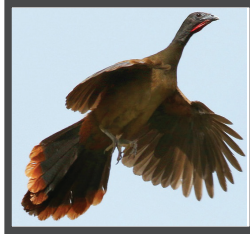
I will be
Clean and honest
In all my thoughts,
My words and my deeds.

I will strive
In everything I do
To work together with my fellowmen
Of every creed and race
For the greater happiness of all
And the honour and glory
Of my country.

OUR NATIONAL BIRDS



Scarlet Ibis



Cocrico

OUR NATIONAL FLOWER



Chaconia

OUR NATIONAL INSTRUMENT



Steelpan

Some major milestones in the history of Trinidad and Tobago:

Trinidad:

Pre-1498: Trinidad inhabited by aboriginal peoples.

1498-1783: The Spaniards, led by Christopher Columbus set foot on our shores in 1498, where they proceeded to capture and rule the aboriginal peoples. Having not found the gold that he had left Spain in search of, they essentially left Trinidad as a largely undeveloped colony.

1700: The start of migrants from the South American mainland – Venezuela (Cocoa Panyols), came to Trinidad to settle in the northern range on cocoa estates.

1783: King of Spain gives consent to the Cedula of Population, an order of authorisation that Trinidad is allowed to, through the efforts of Frenchman Rouse de St Laurent, have immigrants enter the country but under Spanish rule (Governor Chacon) since Spain was the coloniser. French and French Creoles (those born in the West Indies), along with their African plantation slaves, began to populate the island. These French men and women “sought to excel in elegance, sophistication and ability in the arts, conversation, dress, music and hospitality, according to provincial French standards” (The Book of Trinidad, Besson and Brereton, 1992).

1797: The British under Abercromby captured Trinidad and continued to govern us until our Independence in 1962.

1802 AD – the Treaty of Amiens: Spain cedes Trinidad to Britain and Britain cedes Tobago to France.

1834-1838: Slavery is abolished.

1834: Small group of indentured Portuguese labourers arrive from the Azores.

1845: Large numbers of East Indian indentured labourers begin to arrive to replace the African slaves who were moving away from the sugar and cocoa plantations.

1853: Chinese indentured labourers begin to arrive.

1850's: Portuguese immigrants from Madeira began arriving, fleeing persecution at home.

1888: Trinidad is joined with Tobago (previously they were separate territories).

1902: Syrian and Lebanese migrants begin to arrive.

1940: The arrival of the Americans during World War II to establish bases in Trinidad and Tobago.

Tobago:

1498: Columbus' arrival.

1580 AD – A British fleet visits Tobago and finds it uninhabited.

1596 AD – Lawrence Keymis, a Lieutenant of Walter Raleigh claims Tobago as a British colony.

1614 AD – Spanish merchants try to establish trade with Tobago.

1627 AD – Dutch Captain J. Gisjsz visits Tobago and notes it is an ideal location for a Dutch settlement.

1628 AD – Charles I, King of England grants Tobago to Philip, Earl of Montgomery and Pembroke.

1628 AD – Jan de Moor, Burgomaster of Flushing sent a Dutch expedition to establish the settlement of New Walcheren (near present day Plymouth).

1632 AD – More Dutch settlers came to New Walcheren.

1636 AD – Spanish settlers from Trinidad attacked the New Walcheren settlement in Tobago capturing and driving the settlers out.

1637 AD – English Puritans from Barbados attempted to settle in the abandoned New Walcheren but were driven off.

1639 AD – Earl of Warwick purchased the Earl of Pembroke's rights to Tobago and sent an expedition to the island.

1639 AD – James, Duke of Courland (Kurland, Latvia) is granted the island by King Charles I

1639 AD – Courland's expedition called Tobago New Courland and established the town of Jacobsstadt (near present day Plymouth).

1642 AD – The Second occupation by the Duke of Courland with the assistance of the Dutch to re-establish the settlement.

1642 AD – Earl of Warwick's second attempt to establish a settlement in which indigo and tobacco were planted.

1647 AD – Tobago was offered for sale in England but no buyers obtained.

1650 AD – The Courland settlers are driven out of Tobago.

1654 AD – Tobago divided into two parts with the third occupation by the Duke of Courland residing in New Courland and the Dutch descendants of Jan de Moor re-occupying New Walcheren.

1659 AD – The Dutch settlers surrounded the Courlanders and forced them to leave Tobago.

1662 AD – James, Duke of Courland released and the Dutch settlers obtains a grant of Tobago from Louis XIV, of France.

1664 AD – Charles II, King of England re-grants Tobago to the Duke of Courland.

1666 AD – Captain John Poyntz, commander of four English vessels, captures the Dutch settlement and installs a garrison.

1667 AD – French settlers from Grenada evicts the English garrison and gets control of Tobago in the Treaty of Breda.

1672 AD – The English attacks the Dutch on Tobago, destroying the settlement and then abandoning the island.

1676 AD – The Dutch re-establishes a settlement on Tobago.

1677 AD – The Dutch Admiral Binckles defeated the French in Rockley Bay but later the French returned, destroying the Dutch settlement and then abandoning the island.

1679 AD – By the Treaty of Nineguen, Tobago is restored to the Dutch.

1681 AD – The fourth occupation by the Duke of Courland by granting title to some London merchants led by Captain John Poyntz.

1687 AD – The British Government declares the Duke of Courland's grant to Tobago null and void.

1698 AD – HMS Speedwell hastily dispatched from Barbados to suppress pirates on Tobago.

1702 AD – Captain Poyntz and others petition the British Crown to allow them to settle Tobago but the petition failed.

1705 AD – The French royal fleet used Tobago as a base for attacks against nearby British colonies.

1721 AD – The Governor of Barbados was authorised to make grants of land in Tobago for cocoa and indigo cultivation.

1725 AD – Governor of Barbados reported to the British Government the French claims of Tobago and is advised to maintain British rights to Tobago but avoid open conflict with the French.

1731 AD – Ferdinand, Duke of Courland tries to regain Tobago with the support of the King of Poland.

1733 AD – The King of Sweden sends settlers to Tobago but they are driven out.

1748 AD – The French Governor of Martinique, Marquis de Caylus bring troops and builds a fort on Tobago.

1762 AD – The British capture Tobago.

1763 AD – The Treaty of Paris: Tobago is ceded to Britain.

1764 AD – Tobago has its first British Lt. Governor T. Alexander Brown and Governor General Robert Melville who resided in Grenada.

1768 AD – The first session of the Tobago Legislative Council and Assembly is held at Georgetown (near present day Studley Park).

1769 AD – The Seat of Government is moved to Scarborough and a house at Orange Hill becomes the residence of the Lt. Governor

1770 AD – An insurrection of slaves at Queen’s Bay.

1778 AD – An American squadron tries to capture Tobago but is driven off.

1781 AD – The French capture Tobago and takes Lt. Governor Ferguson prisoner.

1782 AD – The French builds the French Fort.

1783 AD – By the Treaty of Versailles, Tobago is ceded to the French and Philbert de Blanchard becomes Governor.

1793 AD – Tobago is recaptured by the British who establishes a separate Government with its own Governor and Legislative Council.

1802 AD – The Treaty of Amiens: Spain cedes Trinidad to Britain and Britain cedes Tobago to France.

1803 AD – British troops land at Arnos Vale and march to Mount Grace and are assisted by a slave, George Winchester, to ascend on the French.

Over the years therefore, the Dutch, English and French transformed Tobago into a battle zone as the island changed hands many times before it was finally ceded to the British in 1814 under the Treaty of Paris.

These milestones have all impacted on our cultural and artistic forms of expression.



First Peoples Santa Rosa Community Smoke Ceremony. Photo John Mendes



**The unveiling of
"Rhythm of Our People"**

- From L - R:
- Martin Superville**
Artist
- Karen Darbasie**
Group CEO
- Sterling K. Frost**
Deputy CEO - Operations
& Administration
- Jason Julien**
Deputy CEO - Business
Generation

Celebrating the *Rhythm of Our People*

Like the stance of resilience in the bélé, our bold emergence from the Trinidad Co-operative Bank, Workers' Bank and National Commercial Bank, formed the only indigenous bank in Trinidad and Tobago – First Citizens.

Since September 13th, 1993, our journey from homegrown bank to regional Financial Group will forever be etched in banking history.

We pride ourselves on 25 years as an institution serving our diverse and growing clientele with energy, equity and sheer excitement. We are ever in tune with the rhythm of our people, working together to create a legacy of excellence.

To mark the occasion of this, our First 25, we commissioned the original work, ***Rhythm of Our People***, painted by Tobagonian artist Martin Superville.

This spectacle of colour and movement celebrates our history, our culture, our achievements and our citizenship: it pays homage to the essence of who we are.



firstcizenstt.com

September 13th, 2018, marked the 25th anniversary of First Citizens. To commemorate the occasion, a painting by Martin Superville, shown above, portrays the cultural and artistic fabric of Trinidad and Tobago

5 PERSPECTIVES AND OVERVIEW OF OUR CULTURE AND THE ARTS

Our culture really is our way of life, reflective of how we conduct our lives, essentially every aspect of it. It's a reflection of our past and how we have become the people we are. We, including our culture and the arts, are products of our environment and our experiences since our ancestors landed on these shores many years ago.

For example, hardships and survival have seen us gravitate to certain values and ethics. Out of necessity, we have aspired to a multitude of goals and ambitions. Every sector of our society today has its stories to tell...from whence they came. Events of 1970 and 1990, while mostly destructive in their nature, in spite of the reasons of those who took part, served to increase the culture of resilience of some sectors of the community. Hardships and fearlessness of starting over were not far removed from their psyche. One of our coping mechanisms is our ability to joke and laugh about everything. Calypsonian the Mighty Chalkdust aptly sums up this aspect of our culture in his Calypso 'Learn to Laugh'.

Enterprise and hard work were the norms especially for earlier generations who had arrived on our shores. The European wholesalers laid the foundation for other sectors to follow. Those who moved away from agriculture, or came from agro-communities in their former homelands, gravitated to business and education. And so evolved our cultural practices and the way we live and interact. This mainly applies to Trinidad.

Tobago's experience is different with the decline of agriculture bringing the opportunities of tourism and the offerings of the rich customs of yesteryear that have remained and are celebrated throughout the year by Tobagonians.



Ken Morris' copper mural depicting some of our culture and history

The relevance of culture and the arts

Why are culture and the arts important? Most people who participate in artistic and cultural activities would say that these activities enhance the quality of their lives—they bring enjoyment, enrich perspectives, and stimulate the intellect.

But the arts can have broader impacts beyond the individual level; they can also fuel community, economic and social development.

The creativity and inventiveness of our cultural and artistic people are beyond compare. For example, the number of new calypsoes/soca music and videos that are released each year is phenomenal and each year when one wonders if they will get better, they do! Take 2019 for example, the offerings were amazing, that had all of us chipping, singing along, jumping and waving... groovy and power soca songs such as D Savannah Grass, So Long, Hooking Mih, Rag Storm, Party We Love, Dr Mash Up, Iron Love, etc.

Culture and the Arts are two widely used terms that express just about every sphere of human activity.

As previously stated, Trinidad and Tobago's Culture and the Arts are defined by the ethnic and religious diversity of the country. After the re-discovery of Trinidad by Christopher Columbus in 1498, the first Spanish settlement amongst the indigenous Carib and Arawak Indians did not take place until 1592. Catholics were the first religious group in the country when the Roman Catholic Church was officially established in 1593.

When the Cedula of Population was issued in 1783, settlers came to the island from European countries such as England, France, and Germany. The Cedula invited "everyone of all conditions and trades to take lands of up to 3,000 acres free of charge" and settle in Trinidad.

In 1797, Trinidad was captured by the British and the ongoing slave trade brought many Africans to work on the island's plantations. When slavery was abolished in 1834, Portuguese labourers from the island of Madeira began arriving between 1834 and 1860. Cultural diversity was broadened on May 30, 1845, when the first indentured (contract) labourers were brought from India to work on the plantations.

From 1845 to 1917, it is estimated that approximately 130,000 immigrant labourers (100,000 Hindus and 30,000 Muslims) came from India. These immigrants brought many religious customs with them, including the festivals of Divali (Hindu) and Phagwa/Holi (Hindu); the performance of Ramleela (Hindu) and the observance of Hosay (Muslim).

Between 1849 and 1806, immigrant labourers were also brought in from China and, in the 1900s, merchants came from Lebanon and Syria. Throughout the years, the population of Tobago remained predominantly of African descent.

According to a 2017 estimate, the population of Trinidad and Tobago was about 1.3 million, the majority of whom were of African and East Indian descent (35-40% each). The rest of the population comprise primarily of

citizens with roots in England, China, Portugal, Syria, Lebanon and those of mixed race. With the assimilation of the various ethnic groups over the previous years, almost every major religion had followers in Trinidad and Tobago: Catholicism, Hinduism, Anglican, Muslim, and small percentages of Presbyterians, Baptists, Pentecostals, Seventh Day Adventists, and Moravians.

To be culturally literate is to know and understand the forms of self-expression in your country, to acknowledge and value the mixtures of peoples and cultures...cultural literacy is knowing who you are and where you are, where you came from, where you want to go and what you want to become, where your society now stands, and in what direction you want it to move.

“It is tradition or culture that makes societies unique and informs people who they are and from where they have come. Whether at a national or family level, culture is an anchor that provides a sense of time, place and stability. It embraces conventions and innovations that we share, cherish, and which gives us a sense of belonging to a place called home. These ways of life are captured by our artists, past and present, who created memorable works of music, song, dance, poetry and literature, which they shared with us, and too, the beliefs, stories, and legends our predecessors passed on to us.” [Helen Drayton]

“Our culture and the arts are a unique blending of all the traditions and customs from other countries, along with the original inhabitants, who came here for one reason or the other...those from Spain, France, England, Africa, India, China, Portugal, the Dutch, Middle East and Venezuela.

Every culture is unique, but Trinidad and Tobago is extra special because of the number of arts and cultural traditions that have been preserved and cross-pollinated by generations of migrants from all over the globe, all in one small twin-island nation. This makes us constantly abuzz with artistic and cultural activity...music, dance, theatre and drama, fashion, literature, and much more.

The wide cross section of people from across the globe who have settled here for generations, have brought their own cultures with them, special ways of doing, seeing, thinking, praying, cooking, dancing, making music, writing, painting and crafting. These special ways were adapted and often mixed together here in T&T. The result is our rich, lively, ever-evolving culture.

Trinidad and Tobago is indeed one country where one can experience a true melting pot, a callaloo of United Nations.

Every sphere of activity in Trinidad and Tobago is either music-based or somehow infused with music, song and dance. We are a people known for our easy-going demeanour, our joie de vivre, our great food, our love of music, Carnival, our dialect and so many other forms of cultural artistic expressions... our unique and varied forms of culture and the arts”. [N. Tessa Alexander Sloane-Seale]

Our Nation's Motto, 'Discipline', 'Production' and 'Tolerance', is depicted on three of the ten murals at the Port of Spain waterfront, conceptualised and designed by Brian MacFarlane and sculpted by Ben Gayah, in commemoration of our 50th anniversary of Independence. They all reflect images associated with our Culture and the Arts.



We are a land where a blend of original peoples, Spanish, French, English, African, East Indian, Chinese, Portuguese, Middle Easterners and other minority groups tell a story of togetherness and relative harmony.

The terms 'Culture' and 'Cultural' are used to refer to the customs, attitudes, experiences and/or traditions that may be shared (or disputed) by groups of people, through belonging to particular national or ethnic groups. This is the sense that is indicated in the term 'cultural diversity'. It is not assumed that groups are defined by their culture, but that cultures are dynamic and are produced by groups, often in reference to other groups and cultures.

Our culture and the arts are reflected and showcased through our music, arts, food, design, film, religious observances...it is in our wide-encompassing culture and the arts that we find our identity, the soul of our nation that has emerged and evolved through periods of pre-colonisation, colonisation and post-colonisation.

Our culture resonates with significant traditions that have been handed down from generation to generation of immigrants, representing the five continents that make up the global community. These customs gifted the country a rich mixture of cultural and artistic traditions such as dances, music, songs, festivities, fashion, theatre, drama, comedy, literature, and much more.

Culture is really everything that human beings create in our world, in our physical space. And that is everything: language, agriculture, food, buildings, everything. Everything that we create is culture.

Culture and the Arts have many different definitions and perspectives. Some to consider are:

The "Humanities" have generally been defined as the disciplines that investigate the expressions of the human mind, essentially a study of human culture and the arts. Such expressions include language, music, art, literature, theatre, and poetry, also called the "Liberal Arts". The Humanities teach us how people have created their world, and how they in turn are created by it, where we have been and help us envision where we are going.

Historically, the main *fine arts* were painting, sculpture, architecture, music, and poetry, with performing *arts* including theatre and dance. Today, the *fine arts* commonly include additional forms, such as the visual arts of film, audio arts of radio, photography, video production/editing as well as design, sequential *art*, conceptual *art*, and printmaking. Originally the term *fine art* referred to an *art* form practised mainly for its aesthetic value and its beauty (*art* for *art's* sake) rather than its functional value. Then there are the culinary arts and literary arts.

Culture is the combination of the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts...shared patterns of behaviors and interactions, cognitive constructs and understanding that are learned by socialisation. It can be seen as the growth of a group identity fostered by social patterns unique to the group.

"Culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones, and a million other things," according to Cristina De Rossi, an anthropologist at Barnet and Southgate College in London.

The word "culture" derives from a French term, which in turn derives from the Latin "colere," which means to tend to the earth and grow, to till or cultivate and nurture. Another opinion is that the word 'culture' comes from the Latin 'cultus', which means 'care'. There are many terms that stem from the word 'culture'. For example, there is the term 'cult' which suggests some kind of religious organisation.

No matter what culture a people are a part of, one thing is for certain, it will change. It is essentially fluid and constantly in motion. This makes it so difficult to define any culture in only one way. While change is inevitable, the past should also be respected and preserved.

Another definition of culture and the arts is 'any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and any medium when used for those purposes.'

While the rich culture of Trinidad and Tobago manifests itself in a variety of artistic forms, music is unquestionably the most vibrant and influential way that people of the two islands express themselves.

If you look at the peoples of Trinidad and Tobago, the sounds of our voices, the language of our bodies as we speak, and the theatrics of our conversations, the way we dance and we walk, our callaloo of religions, our addiction to street food and salt nuts in brown-paper packs, the theatre of the street (the doubles stand, the Sunday market and the taxi stand for instance), our art and music, you will understand why we are a society, unique in every way.

Culture is not an instrument for threat or fear, or anxiety. It is appreciated by all irrespective of ethnic or religious origins. It excludes no one. It is a force for the uniting of peoples and the creation of a nation. Culture in this country provides a common ground for all people irrespective of their ethnic origin... "Here every creed and race finds an equal place".

A society's culture is the way of life of its population: the collection of ideas and habits which they learn, share and transfer from generation to generation.

Music, dance and festivals are the most dominant means of cultural expression here, but arts are also important to the culture.

Ours is a country with a complex ethnic and ideological make up. Our unique social harmony is a result of generations of cultural and artistic expressions.

The histories of Trinidad and Tobago are different. There are differences in the cultural influences which have shaped each island. Trinidad is vibrant, cosmopolitan, culturally diverse, and multi-ethnic, with a population

descended from East Indian, African, Spanish, French, Dutch, American, Chinese, Syrian, English and Venezuelan forebears. Tobago, by contrast, is much quieter, predominantly rural, and a tranquil tropical idyll. Both islands have a history of slavery and indentured labour that, even today, engenders a determination in the people to live life as they choose rather than to order. "Trinis" have by nature an infectious joie de vivre and a laid-back attitude to time and life in general.

Courses of study are currently offered at the tertiary level in our culture and the arts at the various institutions in T&T.

We are a land of festivals...we literally celebrate any and everything. For example, if we have an earthquake, in its aftermath we will have fetes to commemorate, finding some excuse or the other to do so!

In Trinidad and Tobago, our culture and the arts imitate life, a reflection of the callaloo that we have evolved into. Art comes in many forms, a reflection of our cultural wealth and ethnic diversity. Art does indeed imitate life depicting the deeply rooted customs of the nation's culture. Our artists, among the best in the world, painters, photographers, film makers, pottery makers, sculptors, jewellery designers, celebrate the beauty of it all.

Foremost for us is the cohesive function of our culture and the arts. From a variety of cultural heritages we are reinforcing in Trinidad and Tobago a society in which the various strands of our culture, whatever their origins, however humble those origins, are mutually respected, imitated, co-mingled and cross-fertilised one with the other. Our best drum beaters at the Hosay Festival came from African ancestry as well as East Indian origins. One of our best ever Carnival bandleaders had his ethnic origin in China (Stephen Lee Heung), while one of our top steelband arrangers had his from India (Jit Samaroo), Calypsonian Robert Elias, the 'Mighty Trini' has his from the Middle East while other Mas men like Harold Saldenha, Peter Minshall and Edmund Hart had theirs in Europe.

We use the word 'creole' to mean a mixture of mainly African and European cultural forms. The first people to settle here in large numbers, after the Amerindians, were Africans and Europeans, especially people from France or the French West Indies. From this mix we get traditional dances like the bélé (belair) and the pique, the bongo and the limbo. Stick-fighting was practiced mainly by Afro-Trinidadians, although the English and the Indians also have a similar tradition of men fighting with long wooden sticks. In Tobago, the speech bands' were famous for giving witty speeches in very 'high-sounding' English. All of these traditional practices carried out in villages and urban barrack yards have been kept alive partly by programmes like Best Village and the Tobago Heritage Festival.

As a member of the British Empire we were left with major influences such as the English language and the popularity of the two top sports in the country, football, and cricket.

At Christmas time, from the Venezuelans who migrated to work in the cocoa fields (Cocoa Panyols) emerged a distinctive type of music, known as Parang, which has become, along with parang soca, our preferred music for the

Yuletide season.

There are places synonymous with various aspects of our culture, examples Laventille/ Steelpan, Paramin/Parang, Arima/First Peoples, Maracas/Bake and Shark, Debe/Doubles, Moriah/Old Time Wedding.

The sweet rhythm of the steelband music, the pulsating beat of the tassa drums, the provocative satire of the “kaisonian,” the romantic swaying of the ‘paranderos’ around Christmas all reflect a people influenced by over four centuries of imperialism to Independence and Republic rule.

The diversity of our people is truly reflected in the islands’ numerous festivals, a unique proportional mix of ethnicities with their corresponding sub-cultures such as Carnival, the fusion of the Hosay tassa drums, the Kalinda stick fighters, the colours of Phagwa, the excitement of goat racing, the ‘picong’ and extempo of calypso, soca and chutney, parang at Christmas, ‘doubles’ everywhere and the passion of religious observances like Christmas, Divali, Eid and Shouter Baptists’ Day.

Here, like no other place on earth, each individual culture is generally celebrated by everyone in one way or the other.

*The wide spectrum of Culture and the Arts provides lots of opportunities for economic growth and diversification for artists, artistes, artisans, dramatists, dancers, designers, event planners, caterers, chefs, musicians, singers, producers, editors, publishers, authors, poets,...the list is long. **SEE CHAPTER 34 FOR PROFILES OF SOME OF OUR PIONEERS IN CULTURE AND THE ARTS.***



6 FIRST PEOPLES HERITAGE WEEK AND SANTA ROSA FESTIVAL

In October, the Community celebrates First Peoples Heritage Week, which includes academic conferences, ritual smoke and water ceremonies, street processions, worship, and more. On October 13th, 2017, for the first time, there was a special national public holiday in recognition of the First Peoples' contribution to the development of Trinidad and Tobago.

The Santa Rosa Festival is the oldest continuously celebrated event in Trinidad's history. Begun in 1786, it had its roots in the Patronal feasts of the villages of San Agustin de Arauca and San Pablo de Tacarigua. It begins with the firing of a cannon from Calvary Hill, and ends with a procession on the following Sunday. A statue of the saint is carried through the streets by members of the island's Santa Rosa First Peoples Community (led by the Carib Queen), alongside the faithful, mainly Roman Catholics. It is a celebration that goes back to Arima's days as an Amerindian Mission village and is one of the Borough's main cultural events, one that marks Arima's special identity as an area maintaining its Spanish, Catholic, Amerindian and Parang traditions, all intertwined. Saint Rose is honored as "The Divine Patron of Arima". The Festival takes place in August - in the week leading up to Independence Day (August 31) and is intended to pay tribute to the First Peoples of the New World, and to share their proud culture to the nation. The ceremonies include the crowning of the Carib Queen, an elder matron of the community who performs rituals focusing on their heritage and traditions; a church procession and performance of some of their traditional and ritual activities - smoke ceremonies and prayer.



October 2017. The late Jennifer Cassar, Carib Queen of the Santa Rosa First Peoples Community, at the head of a street parade in honour of First Peoples Day celebration in Arima

Every year the Amerindian community cleans and decorates the Church and Square with flowers, flags, and candles. The Statue of Santa Rosa, which has been carved by Amerindian Artists in the early days of the Mission, has been used for every Santa Rosa Feast. It continues to be prepared by the women of the Community for the Celebration. On the Feast Day it is taken in procession through the streets of the town and around the Church Square together with the Carib Queen, King, and Queen of the day, members of

the Carib Community and the general public. Traditional foods are prepared based primarily on cassava, corn, and game, all indigenous in nature.

Named by the First Peoples whose descendants still exist here in the Borough, Arima was founded in 1757 by Capuchin Spanish priests for the conversion of the natives. A so-called Amerindian girl, named Rosa from Lima, Peru became the first Saint of the Americas, and is now celebrated annually in the Santa Rosa (de Lima) Festival. Arima was also the old stomping ground of Hyarima, the Cacique (Chief) warrior who resisted the Spanish invasion on his people's privacy and way of life. The name, some say means water whilst others say a fish-paralyzing plant placed in the water called Arie ma.

The Amerindians developed the canoe, the bow and arrow, and the ajoupa. Amerindian cuisine is enjoyed by many Trinidadians: cassava bread and farine, warap, barbecued wild meat, corn pastelles, coffee, cocoa, chadon beni ('good herb')/shadon beni/bandania. Parang music, which is popular at Christmas time in Trinidad, is a hybrid of Spanish and Amerindian musical styles.

Parang, utilizing both Spanish and Amerindian instruments emanated from the evangelization of the Amerindians. Arima and Siparia, two large Amerindian mission towns have given us our two oldest festivals: The Santa Rosa festival and La Divina Pastora.

Before the arrival of Christopher Columbus in 1498, Trinidad was inhabited by several tribes, the hub in the Caribbean for Amerindian trade and exchange. Amerindian (a European term) tribes were the Kalina, Kalipuna, Carinepogoto, Warao, Nepuyo, Taino, Carine, Arauca and Carib. Amerindian words and place names survive into the present: the Caroni and Oropouche rivers; the Tamana and Aripo mountains and places such as Arima, Paria, Arouca, Caura, Tunapuna, Tacarigua, Couva, Mucurapo, Chaguanas, Carapichaima, Guaico, Mayaro, Guayaguayare.

Some lived here as long as 7,000 years ago. The Warao of Venezuela, who still exist, used to visit Trinidad regularly for centuries, up to the early 1930's, to trade parrots, hunting dogs and hammocks.

Centuries before Columbus arrived in the Caribbean thereby invading the space and civilisation of the First Peoples, the inhabitants lived an essentially spiritual way of life, in essence, in communion with nature and their environment.

According to late historian Angelo Bissessarsingh, the genocide of the original peoples in Trinidad was accelerated after 1592, when the Spanish set up their first town in St Joseph, on lands belonging to the cacique Goagonare. The Spanish encomienda system systematically brutalised the natives by stealing their freedom, forcing them to labour on cocoa and tobacco plantations located in Aricagua (San Juan), Tacarigua, Arauca (Arouca) and the Siparia-Erin area, and forcibly converting them to Christianity, stripping them of much of their culture. Essentially the Spanish and the British systematically took away all their lands leaving them with nothing. To this day there are efforts at reparation by the descendants of the First Peoples, the original inhabitants, the foundation of Trinidad. Civilisation did not start with Columbus, according to the leaders of these descendants. While the indigenous First Peoples people were no match for the Europeans, they survived, as did many aspects of their culture.

Take a look at the First Peoples Heritage Week, 2018

The Santa Rosa First Peoples Community, formerly known as the Santa Rosa Carib Community, continued to promote and support the recovery and preservation of their heritage, including the cultural goods and services and traditional expressions of our First Nation Peoples. This year, they celebrated the 18th year of First Peoples Heritage Week, from 8th - 15th October, 2018.

The Theme for this year was "Strengthening National and Regional Indigenous Identity". Events within the week included a Children's Rally held at the Eastern Regional Sports Complex, Tacarigua, and a ceremonial walk around the Red House, followed by an Exhibition of Art and Craft at the Brian Lara Promenade. It was a good opportunity to show case their indigenous heritage, since a significant component of the Heritage Week of celebration is the invitation

to First Peoples delegates from Guyana, Suriname, French Guiana, Canada and the USA, to participate in our various activities.

The main event within this week was the observance of the Day of Recognition of the First Peoples Heritage. The day began with the traditional smoke Ceremony at the Statue of Hyarima in honour of the courageous Chief of the Nepuyo Nation, followed by a Ceremonial Walk through the streets in Arima. Representatives of various First Peoples of Trinidad and Tobago who trace their ancestry to pre-Columbian times were in attendance.

Here we take a look at the The Water Ritual which was conducted last Monday in Lopinot, the visit to the Black Caribs in Santa Cruz last Thursday and the Smoke Ceremony which was held at the Hyarima statue in Arima yesterday.



October 2018. First Peoples Heritage Week celebrations, (Courtesy Trinidad Guardian)



Santa Rosa Parade

7 Carnival: MAS, CALYPSO, STEELPAN

- **MAS...** Traditional Characters of Masquerade (Sailor, Moko Jumbie, Robbers, Devils, Fancy Indian, Pierrot Grenade, Dame Lorraine, Burrokeet, etc.)
- **MAS...** 'Modern' Masquerade (Feathers, bikinis and short pants)
- **CALYPSO** and the sub-genres it has given rise to: Ex Tempo, Soca, Chutney Soca, Parang Soca, Rapso, Jamoo, Ragga Soca
- **STEELPAN/STEELBAND**...our national instrument
- **STICK FIGHTING**...Bois!

Carnival consumes us as a nation like nothing else, with some 53 regional Carnivals around the country. For two days every year before the Christian observation of Lent, thousands of people flock to the streets of Port of Spain, our capital city; as well as Scarborough, San Fernando, Chaguanas, and other towns and villages.

Our Carnival is probably the most participated-in and influential street extravaganza per capita in the world and can safely lay claim as "The Greatest Show on Earth" or "The Greatest Frolic on Earth" as calypsonian the Mighty Sniper pronounced in his 1965 classic 'Portrait of Trinidad'. As the Greatest Frolic on Earth", it certainly has no rival being in a class by itself.....many have followed us, but none compares. Lord Baker in another iconic calypso in 1967 'God Bless our Nation' rightly proclaimed "In this wonderland of calypso, in this wonderland of steelband, Where I was born...God bless our Nation". Carnival truly is a showcase for our unique forms of musical and artistic expressions.

From a young child you are indoctrined in one way or the other.... it becomes a part of us handed down by our parents and guardians....it is all pervasive and all encompassing... the spirit of Carnival.....as we say, "the Carnival jumbie in us". It is as if it is in our DNA, in our soul.



2019. The splendour of Carnival. Ariapita Avenue, Woodbrook, in a blaze of glorious colour

As recent as Carnival 2019, calypsonian Superblue captured the essence of our national festival:

Rag Party, 2019, By Superblue (Austin Lyons):

*“.....Arts and Culture on parade
Is Carnival
Carnival SPLENDOUR in a rag brigade
Is Carnival
Oh my gosh since the 18th century
Is Carnival
The first Carnival in T&T
Is Carnival
Carnival in the 21st century
Is Carnival
Deserves a special anniversary
French people came
And tell we we name
Is Carnival
We make a mas and take over Port of Spain
Is Carnival
Red, white and black in 1956
Trinidad and Tobago end up in the mix, mix, mix
Is Carnival
Party party, find ah rag
Steelband party find ah rag
Chutney party
Find ah rag
Kaiso party, find ah rag
Etc.*

And back in 1997 calypsonian Gypsy gave us his hit:

Rhythm of a People, 1997, By Gypsy (Winston Peters)

Chorus:

*It's just the rhythm of a people,
Expression of their culture moving on
Man, is the rhythm of a people
Expression of their culture moving on.
Nobody could wine like we
Nobody will shine like we
Nobody could fete like we
No, not in the same degree*

*From whence we came it was not the same things we brought with we
It took blood and tears, sweat and prayers to shape this entity
Calypso, roti, pelau mixed with soca and chutney
Pan, parang, callaloo and doubles helped shape our identity.*

*When is mauvais languing they can't beat we
But after all it comes naturally
Our cultural expressions and flair now is being practised everywhere. Why?*

*In some places they have to go to school to learn to shake their waist
But in this blessed land --- the smallest child is commonplace
When it's time to pray, nobody in the world could pray like we
Our churches, mandirs and mosques sure bear our testimony
Of our way of life that only we know is our culture that have us so
Next time you talk about mentality make sure you check carefully.*

*Shango, bongo
Limbo, kaiso
Pan, parang
Soca, tassa
Carnival, bacchanal...*

The word Carnival itself means 'farewell to the flesh' and marks the approach of Lent and its sober disciplines. It is a time when everyone and anyone is permitted to come out of themselves. Carnival gives you a license to 'play yourself', to forget what people might think, to revel in the noise and excitement of music, people and life. If we are not participating, we are thinking about it, missing it longingly from afar, or we come to look at costumed masqueraders dancing to the sounds of calypso and pan in the streets. The parade of costumes is stunning, with designs inspired by fantasy, history, contemporary politics, art and whatever else strikes the fancy of the mas designers.

A rich history as well as multi-ethnic and social influences all combine to create a festival of fun, freedom, release and unity for a nation whose creative energies of a vast array of artists, designers, writers, singers, musicians, actors, dancers and craftsmen are annually directed towards the production of what is undoubtedly the greatest annual theatrical spectacle anywhere in the world.

Trinidad and Tobago's Carnival, sometimes referred to as the Reign of the Merry Monarch, continues to attract thousands of visitors annually. The festival has grown into a rich domain of craftsmanship, song, dance and music, admired the world over.

There is no experience on earth to compare with Trinidad and Tobago's Carnival. It is often imitated but never equalled; it is unmistakably the grandest and greatest street party, the Mother of all Carnivals. This certainly needs repeating. There are many places that boast of having spectacular Carnival celebrations - from Rio de Janeiro and Brooklyn, to Notting Hill in London and Canada's Caribana. But nothing compares to the excitement, the fun, the drama and the veritable art of making mas found in Trinidad and Tobago.

According to Calypsonian Lord Superior (Andrew Marcano, 1938-2018):

*"You haven't seen Carnival
If you haven't been to Trinidad
...Down in Rio
They have no Pan and Calypso"*

At Carnival time, something extraordinary occurs in our twin-island republic. There is recognition of the human need to recreate, to play, to suspend the rules and realities of day to day living and let the freedom of the human spirit run wild. Songs are pouring out of recording studios and being performed nightly in the Calypso 'tents' and fetes. Costumes by the thousands are being made. Steel pan players practice feverishly and parties and fetes are in abundance.

It would seem as though Carnival is year-round, except for Lent, with a series of participatory events, soca fetes, band launches, pre-dawn J'Ourvert, costume masquerades, soca and calypso competitions and Panorama. **SEE CHAPTER 33 FOR RESULTS OF THE VARIOUS CARNIVAL AND OTHER COMPETITIONS.**

In the national Museum of Trinidad and Tobago, a two-storey Victorian building, close to the Queen's Park Savannah, Port of Spain, two rooms display artefacts from the annual festival.

HISTORY OF CARNIVAL

Initially brought to Trinidad by French planters from Martinique in the later part of the 18th century, Carnival has its roots in the pre-Lenten balls celebrated immediately after Christmas, continuing until midnight on Shrove Tuesday.

These festivities were confined to the upper classes, who rode the streets in floats. The African slaves would mock their master in song and dance. At the end of slavery in 1838, the slaves erupted in spontaneous and raucous celebrations of their freedom. These celebrations became an annual affair, characterised by noisy, disorderly and sometimes violent outbursts and saw the festival spread into the free population.

In the late 1830s, when Sergeant Peake, who was in charge of the police, tried to stop the African revelry on the Sabbath, he was stoned for his efforts. These free-for-all Carnival festivities however were almost put to a stop because of the increased violence and clashes with police, which culminated in the 1881 Canboulay (Cannes Brulees) riots.

These riots were pivotal in changing the Carnival landscape as it led to a one-night festival being given over to the lower classes. This was the period of the 'jammed Carnival', when the festivities were dominated by the working-class Afro-Trinidadians, who made it a lively, often disorderly folk celebration (hence the use of the French creole word jammette, meaning woman of the streets, a loud, vulgar and quarrelsome woman).

The first few hours of Carnival Monday morning, from about 4 am until sunrise was known as J'ouvert (a contraction of the French jour ouvert meaning 'daybreak'). Costumed and masked by the darkness, J'ouvert allowed the wealthy to mix with the poor in relative anonymity and "playing mas" (short for masquerade). Monday night (night 'mas) had a similar, but lesser function.

Folklore is featured prominently in the J’ouvert celebrations -supernatural creatures such as the La Diabliesse, Soucouyant, Loup Garou, Papa Bois and other denizens of the dark are well represented in the pre-dawn festivities.

In addition to the folklore characters, today’s J’ouvert celebrations still showcase some of the other traditional characters such as Midnight Robbers, Burrokeets, Pierrots Grenade, Jab Molassies and other devils covered in blue or red paint, oil, mud or chocolate.

All these characters play a significant role in the J’ouvert celebrations as they mimic, mock and question the social, political and even economic issues and prominent figures of the day, both locally and abroad.

After 1900 however, Carnival gradually developed into a festival in which most people could part take and after 1957, the government organised and partly financed Carnival through the Carnival Development Committee, thus legitimising the festival as ‘respectable’.

In 1957, British Pathé Film, captured the spirit of Carnival in its descriptive on its video clip featuring Carnival: ‘...for two days in the year, this serenity transforms into a vivid blaze of colour at the annual Carnival which although not an official holiday, plays such a great part in the lives of the people, the rest of the year is spent preparing for it’.



Trinidad and Tobago postage stamps commemorating Carnival

Event	Venue	Date	Time
TUCO Annual Cooler Fete	Queen's Park Savannah, POS	Tues. Jan. 01st	4pm
National Stickfighting Preliminaries	TBA	Fri. Feb. 15th	7pm
National Panorama Semi-Finals (Small Bands)	TBA	Sat. Feb. 16th	1pm
National Panorama Semi-Finals (Medium and Large Bands)	Queen's Park Savannah, POS	Sun. Feb. 17th	1pm
National Extemp Preliminary	TUCO	Mon. Feb. 18th	7:30 pm
Senior Kings & Queens Preliminaries	Grand Stand, Queen's Park Savannah, POS	Thurs. Feb. 21st	7pm
National Stickfighting Semi Finals	TBA	Fri. Feb. 22nd	7pm
Calypso Fiesta	Skinner Park, San Fernando	Fri. Feb. 23rd	12 noon
Red Cross Kiddies Carnival	Grand Stand, Queen's Park Savannah, POS	Sat. Feb 23rd	9am
National Jr. Panorama Finals	Queen's Park Savannah, POS	Sun. Feb. 24th	9 am
Arima Panorama	Princess Royal Basketball Court, Arima	Sun. Feb. 24th	7 pm
Jr. Kings, Queens & Individuals Preliminaries	TBA	Sun. Feb. 24th	9 am
National Jr. Calypso Monarch Finals	Grand Stand, Queen's Park Savannah, POS	Mon. Feb 25th	10 am
Rapso Explosion	TBA	Tues. Feb 26th	5 pm
Junior Roving Tent	TBA	Tues. Feb 26th	10 am
Traditional Individuals	Adam Smith Square	Wed. Feb. 27th	7 pm
National Stickfighting Finals	TBA	Wed. Feb. 27th	7pm
Terrific Thursday "Kaisorama"	Grand Stand, Queen's Park Savannah, POS	Thurs. Feb. 28th	7 pm

Event	Venue	Date	Time
National Finals - Small Conventional	Skinner Park, San Fernando	Thurs. Feb. 28th	7 pm
Conventional Individuals	Adam Smith Square	Thurs. Feb. 28th	7 pm
Re-enactment of the Canboulay Riots	Piccadilly Greens, P.O.S.	Fri. Mar. 01st	4 am
Dragon Festival	Parade through, Port of Spain	Fri. Mar. 01st	9 am
Traditional Carnival Characters Festival	Memorial Park, Victoria Square & Woodford Square	Fri. Mar. 01st	12 noon
Republic Bank Junior Parade of Bands	Queen's Park Savannah	Sat. Mar. 02nd	7 am
National Panorama Finals (Medium & Large Conventional)	Grand Stand, Queen's Park	Sat. Mar. 02nd	7 pm
Nostalgia Parade	Piccadilly Greens to Adam Smith Sq.	Sun. Mar 03rd	9 am
Dimanche Gras (National Calypso Monarch Final/ Kings and Queens of Carnival Final)	Grand Stand, Queen's Park Savannah	Sun. Mar 03rd	7 pm
J'Ouvert	All Areas	Mon. Mar. 04th	4 am
Monday Traditional Parade	Port of Spain	Mon. Mar. 04th	9 am
Senior Parade of Bands - Carnival Monday	Port of Spain	Mon. Mar. 04th	11 am
Senior Parade of Bands - Carnival Tuesday	Port of Spain	Tues. Mar. 05th	7 am
Pan on the Road, Mas & las Lap	Victoria Square & Downtown, POS	Tues. Mar. 05th	TBA
Champs of Steel Plus	Queen's Park Savannah	Sat. Mar. 09th	8 pm



*Come Experience Carnival 2019
March 4th & 5th*

2019 Calendar of Carnival (Calypso, Mas, Steelpan) activities.
A packed scheduled!



Postage stamps honouring Calypsonians



Postage stamps depicting Mas



Postage Stamps depicting Steelpan

• MAS (short for MASQUERADE)

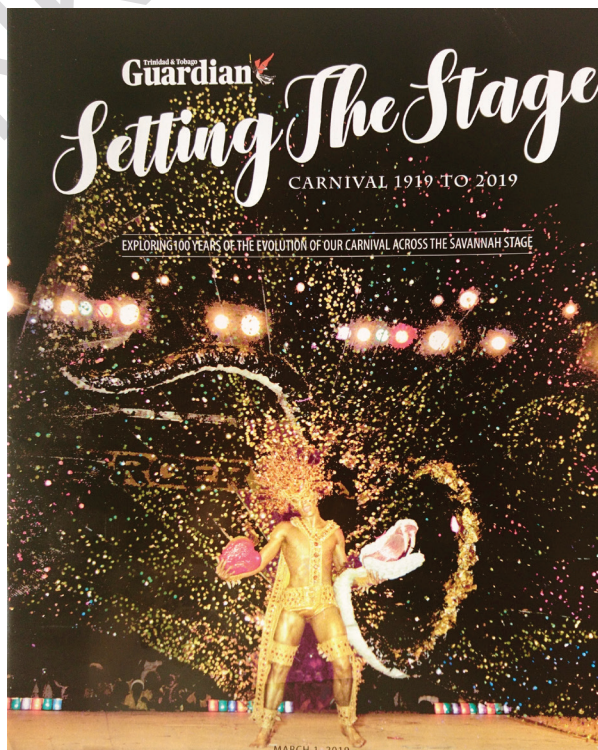
Carnival Bands

In the late 1800s, Carnival celebrations became less violent and more structured. In 1890, the increase of asphalt roads created conditions that were more favourable for masqueraders, who no longer had to contend with the muddy and dusty surfaces. This changed the way they dressed as more elaborate fabrics such as silks and satins began to emerge.

Historian Michael Anthony in his book *First in Trinidad* observed that since bright and colourful costumes looked better when they appeared in numbers and were uniform, it led to a further development: people dressing the same way set out to depict a certain idea. This struck the attention at Carnival 1900, and a news report appearing on 28 February that year (just after the Carnival) said: "A marked feature of this year's Carnival has been the general adoption of the idea of combination into bands, each with a distinctive banner, bearing a title and motto."

This was the birth of Carnival bands as we know them today. Although the trend was seen as early as the 1890s, we can point to the Carnival of 1900 as he first time costumed Carnival bands came out on the streets.

The 'victory' Carnival of 1919, celebrating the end of the first World War, was the first to include a competition at the Queen's Park Savannah, which was to later become Carnival's centre stage. World War I lasted from July 28, 1914 to November 11, 1918, and there was no official Carnival during that time. Carnival 1919 was to be celebrated on March 3 and 4 and



March 1st, 2019. Trinidad and Tobago Guardian Carnival magazine

the Guardian newspaper wanted to commemorate the victory- "The paper wanted to celebrate the Allied victory, and perhaps stick a finger in the eye of its competitor, The Port-of-Spain Gazette, which was very involved in downtown Carnival. The Guardian announced that it was sponsoring a Victory Carnival competition at the Savannah," the T&T Guardian book 'A Century of Excellence' stated.

"The publishers weren't fans of the rowdy unstructured Carnival celebrations and thought standards of mas-making and calypso would be improved by competition. Their aim, they said, was to 'make Carnival a credit to Trinidad instead of a mere disorganisation of business and traffic by unruly mobs'," the book states.

Rumours began to spread however, that the newspaper intended to charge an admission fee as their way of reserving access to the festivities for the elite only. The newspaper refuted these allegations by publishing a front-page response as follows:

"The Carnival is to be a People's Carnival. It will be free to all. There will be no entrance charge except to spectators who wish to occupy seats in the Race Course Stands. The proceeds thus obtained will be handed over to Committee of the Trinidad War Memorial Fund..." "The object of the Carnival Committee is to assist the people in the celebration of a bigger and better Carnival than they have ever had before and NOT to create a new form of amusement for a privileged class," it stated.

In the 1920s and 30s, the first bands designed on historical and biblical themes appeared, with names like Good Samaritan, Philistine Warriors, and Sultans of Jerusalem. With their lavish costumes and attempts to present a truly theatrical event, they were precursors of the work of legends like George Bailey and Harold Saldenah.

According to Michael Anthony, Savannah mas became a priority for Port-of-Spain bands by 1925.

The introduction of an official band of the year competition in 1955 stimulated the creativity of a new breed of Carnival designers. Traditional crafts like copper work and wire-bending were supplemented by experiments in fibre glass and plastic moulding; fabric, feathers and sequins were imported in vast quantities to supply the mas camps where thousands of costumes were assembled.

There are many competition stages around the country (there are 53 regional Carnivals). In Port of Spain alone there are the Queen's Park Savannah, the Soca Drome, Adam Smith Square, Piccadilly Greens, Victoria Square and Downtown Port of Spain.

Some datelines:

1946 - Carnival resumes after war. The Carnival Bands Union, led by Patrick Jones, rivals the Savannah Carnival Committee, under James H. Smith. Rivalry between downtown and Queen's Park Savannah venues continues throughout the decade. The first Carnival Queen contest is sponsored by the Trinidad Guardian.

1953 - the first national Calypso King competition replaces competing king contests.

1957 - Government establishes the Carnival Development Committee. The Mighty Sparrow (Slinger Francisco) boycotts the Calypso King competition in protest against the disparity in prizes given to calypsonians in comparison to the Carnival Queen.

1959 - the Carnival Queen show is sponsored by the Jaycees. Dr Eric Williams, 2nd Chief Minister of Trinidad and Tobago, snubs the Carnival Queen, in favour of the newly established Queen of the Carnival Bands.

1963 - Errol Hill puts on Dimanche Gras plays in 1963-1964, to celebrate Independence.



1960's Queen's Park Savannah.....enjoying the spectacle of Mas

The evolution of Mas portrayals

Until World War II, most of the Carnival Monday and Tuesday masqueraders portrayed traditional characters including the Midnight Robber, Police and Thief, Wild Indian, Bat, Jab Molassie, Jab Jab, Red Devil, Blue Devil, and Dame Lorraine. During wartime, the presence of US soldiers and proliferation of war movies led to the introduction of 'Sailor Mas'. In the aftermath of the war, individual masqueraders gave way to more structured bands, which today can include thousands of masqueraders.

Rawle Gibbons, Founding Director of UWI's Department of Creative and Festival Arts' Old Yard (English of Viey La Cou), pursued the idea of creating a space and place for traditional mas to come alive by remembering the olden costumes and characters, the forerunners of the current 'modern' mas costumes of bikinis and feathers. This Department marked its 10th anniversary in 2019.

Earlier mas design concepts utilised costuming with lots of fabric and wire. In today's 'modern' mas however, there has been a shift towards more abstract forms of design and representation with bikinis and feathers being the order of the day - beads were also popular in this evolution, hence the 'beads and bikini' phase. Although the design and nature of costumes have been criticised in the past decade due to their receding size and perceived lack of creativity, the beauty of thousands of costumes gathered on the streets of the capital city on Carnival Monday and Tuesday cannot be denied.



The iconic Peter Minshall mas, “Saga Boy and Tan Tan”. Artwork by Jeffrey Pataysingh



1962 Harold Saldanha’s “Julius Caesar Conquest of Gaul” on the Savannah grass before going on stage



1963 Silver Stars/Russell Charter's Band of the year "Gulliver's Travels"
crossing the stage at the Queen's Park Savannah



Modern Mas. Feathers, bikinis and short pants



Modern Mas depiction by artist Jeffrey Pataysingh

Moko Jumbie

The “Moko” is an Orisha (God) of Retribution; the term “Jumbie” was added post-slavery. The Moko Jumbie was regarded as a protector, whose towering height made it easier to see evil before ordinary men. As a masquerade, these characters make long strides balanced on stilts that can be from 10 to 15 feet in height. It was only revived in the early 1990s after years of decline, in an effort to teach children the art of Moko Jumbie dancing, as a way to keep them away from a life of drugs and crime.

Glen de Souza and Junior Bisnath are two names synonymous with the art of the Moko Jumbie, training hundreds of young people over the years. Today’s Moko Jumbie practitioners are working not just at preserving cultural heritage, but broadening and deepening what is possible, from choreography to design. They are offering young people, from both under-served communities and more middle-class backgrounds, opportunities to develop athletic ability and artistic skills, while building confidence and self-esteem. Junior Bisnath’s motto, painted on the side of his home, summarises the ethos: “Say yes to life, get high on stilts!”

The Moko Jumbie artform has even gone international evidenced by a clip of Grover, a puppet character from the popular children’s TV show ‘*Sesame Street*’, wearing stilts and trying his feet at being a Moko Jumbie.



March 2019, Moko Jumbie leader Junior Bisnath, right, and Kayode Duval. Trinidad Guardian/Innis Francis



Moko Jumbie in costume

Pierrot Grenade

The name derives from French Patois and means Grenadian clown. The traditional Carnival character is a jester in the guise of a schoolmaster. The proof of Pierrot Grenade's wisdom is his ability to spell any word, no matter how long, in his own unique way, weaving a story with each syllable. His costume consists of many small strips of brightly coloured fabric, a book, a schoolmaster's whip and sometimes a mask or face paint. Some Pierrots Grenade wear cone-shaped hats also covered with the brightly coloured strips of fabric.



Artwork by Jeffery Pataysingh

Fancy Indian

This character is arguably Carnival's most carefully researched. The creators of Indian Mas take great pride in the authenticity of their costumes. The makers of Indian Mas focus not only on costumes and dance styles, their research includes life style, religious beliefs and social structures especially of the Seminole, Cherokee, Cree and Plains tribes. Fancy Indians wear bonnets with brightly coloured feathers and their costumes have embroidery, beads, chokers, shields and painted tunics.



Carnival 2019. Authentic Indians. Photo by Anisto Alves, Trinidad Guard-

Dragon

This traditional Carnival character can be traced back to 1906 when Patrick Jones, inspired by Dante's Inferno, created a dragon-type depiction of Lucifer.



Dragon. Artwork by Jeffrey Pataysingh

Devil Mas

Bruce Procope traces its beginnings in 1906 when Patrick Jones, assisted by Gilbert Scamaroni, was prompted by a sacred picture that illustrated the exorcism of the devil from a sick person, to bring out a band of devils. But even before that, there are records that in the 1800s, slaves were already ridiculing their plight with greased bodies and ankle-chains. Devils therefore became popular as avengers, threatening retribution for crimes done to them in the past. By 1911, the Dragon Band with all the characters from Dante's Inferno, was already well-established with its hierarchy of imps, beasts and Gownmen. One interesting aspect to playing devil at Carnival, represents the spiritual act of dying within the Christian season of Christ's own death -Lent (remember, Carnival is a pre-Lenten festival). There are 4 types of Devils:

--Blue Devils

These characters are entirely covered in blue mud and spew red drool in imitation of blood. The Blue Devils' act typically can include pitchforks as well as various types of masks, wings and horns. In Paramin -the mountain village home to a well-established Blue Devil band- laundry bluing is mixed with petroleum jelly to make the mud. Blue Devils rush at the crowd screeching, screaming and threatening obscene interactions with individual spectators who typically ward off the Devils by offering them dollar bills. Some devils even blow flames from paraffin torches.



Artwork by Jeffrey Pataysingh

--Jab Jabs (Diablos Diablos)

Reeking of pitch oil (kerosene) and paint, Jab Jabs put terror into the hearts of on-lookers.

They often carried a whip, depicting either the plantation overseer -who drove and whipped the slaves, or an ex-slave who was mimicking the overseer. Jab Jabs were meant to be able to withstand pain, which they demonstrate by engaging in whip battles with other Jab Jabs whom they encounter on the streets.

--Jab Molassies

Jab Molassie is a French patois term meaning “Molasses Devil” and is one of the oldest Carnival characters, dating back to the early days of Canboulay (French- Cannes Brûlées- Cane Burning). He represents the ghost of a slave who met his death by falling into a vat of boiling molasses in a sugar factory. In the old days Jab Molassies daubed their bodies, face and hair with molasses (later with tar, oil or grease) and carried a pitchfork, sometimes with chains and padlocks round his legs, attempting to offend polite society, which he blames for decades of suffering. He dances and gyrates wildly through the streets, to the sound of drumming on a pitch-oil tin, terrifying children and adults alike until their parents hand over money. Characters such as Red Devils, J’ouvert Mud Mas, Dirty Mas and Chocolate Mas, have all evolved from the Jab Molassies.



Jab Jabs in action



Jab Molassies in action

--Bookman

The Bookman, also referred to as the Gownman or Ruler, is a feature of devil mas portrayals. The bookman is the principal character in the devil band, and, in keeping with his status, his movement is waltz-like, with constant bowing. The bookman's costume consists of Tudor-style pants, or a richly embroidered gown made of velvet and satin, with a pleated or fluted bodice, and a flowing cape festooned with biblical scenes. On his head is an oversized head mask which contains small horns and carries a demonic expression. The face of this mask is supposed to mirror the face of the devil himself. The bookman carries a pen and a large book in which he write the names of prospective souls for the devil.



The late Benedict Morgan. Bookman

Bats

The bat costume is normally black or brown and fitted tightly over the masquerader's body. The headpiece covers the head entirely and is made from swansdown and papier-mâché. Ordinary shoes can also be adapted by the use of long socks, metal claws and a second sole. The wings with a wingspan from 12-15 feet are made from wire and bamboo or cane and covered with the same skin tight cloth worn on the body. Matching gloves complete the costume. There is a bat dance to go with the costume. In performance, the masquerader crawls, flaps, dances on his toes, and folds his wings in a series of choreographed movements, imitating the bat.

Burroket (Burrokeet, Burokit, Burroquite)

This traditional Carnival character depicts an animal costume in the shape of a donkey using the masqueraders' own legs. The structure is made from wire covered with fabric or papier-mâché and a cloth that hangs from the frame to cover the masquerader's legs, very familiar to European, Middle Eastern, and Indian communities. This masquerade predates medieval times.

Dame Lorraine

A traditional Carnival character that was played by the former slaves who wanted to mock the French planters' wives. Formerly this character was played by cross-dressing men as well as women, but is now primarily a female masquerade. The costume consists of an all-over floral print dress with padded posterior and breasts and sometimes a pregnant belly.



Dame Lorraine. Artwork by Jeffrey Pataysingh

Baby Doll

The Baby Doll character, a more common sight during late 19th Century Carnival, is a satirical portrayal of a mother with an illegitimate baby. Usually the masquerader portrays a brightly dressed younger woman, with a frilled dress, gloves, and a large bonnet. She carries a doll representing the illegitimate child and stops unsuspecting male passers-by and audience members, accusing them of fathering the child, then soliciting them for money to purchase milk, clothing, other needs, and/or to cease her accusations.

Midnight Robber

This traditional Carnival character accosts spectators with his robber talk—an audacious, bombastic barrage of slander and double talk, in the hope of getting his audience to give up their cash. The costume includes a whistle to announce himself, frilly trousers, an embroidered shirt, a cape, a fake gun or dagger and a huge brimmed hat usually adorned with items depicting the theme of the Robber's speech for the year. A coffin often appears on either the robber's hat or shoes, The Robber can be dressed fully in black, or he may dress as a Fancy robber wearing an excess of decorations.



The late Brian Honore, Midnight Robber

King Sailor, Fancy Sailor, Sailor Mas

King Sailor as a character and the Firemen Stokers are still evolving from the militaristic bands that have been around for a long time. Their swinging steps with fancy walking canes continue to mesmerise as they prop, pose, wave or twirl their sticks. There are more than 10 different steps to the King Sailor Dance. Errol Hill in his book 'The Trinidad Carnival', describes the Fireman's Dance as "pushing long iron rods as they shuffle forward, bent low at the knees, shoulders held back."



King/Fancy Sailor. Artwork by Jeffrey Pataysingh



2010. Trinidad All Stars Steelband's Sailor Mas band, "Yuh cyar play Mas an' fraid powder"

Cow Band

The Cow Band, which dates back to the days of the Canboulay was traditionally played by abattoir employees. On Carnival Monday it consisted of a small group of men dressed in gowns of sacking made from rice bags. These gowns were completely covered with dried plantain leaves. Each masquerader wore a homemade papier-mâché mask representing the head of a cow mounted by a pair of cow horns where they would charge the bullfighter.

In later years, on Carnival Tuesday, the Cow Band came out in brightly coloured costumes, with picadors and a matador who would challenge the cows.

Black and White Minstrels

You will encounter or see them on the streets all over Trinidad and Tobago on Carnival Monday and Tuesday, strumming quaint southern ditties, like Ole Black on their banjos.

The traditional renditions of old-time favourites like Colorado and Carry Me Back to Old Virginny are melancholic and speak of difficult days of a bitter past of toiling the fields in a strange new country. They were bands of travelling singers with painted "black faces" exaggerated white lips and red spots on their cheeks, who would ridicule the 'Uncle Sams' through costumes of scissors-tailed coats; tight, striped trousers; white gloves; and tall beaver hats. **SEE CHAPTER 33 FOR RESULTS OF THE VARIOUS CARNIVAL AND OTHER COMPETITIONS.**



Black and White Minstrels

PHOTO GALLERY



Collage of
Calypso greats
(courtesy Jeff
Alexander)

1963. Legendary Mas Band Leaders, back row, left to right: Albert Bailey, Irvin McWilliams, Junior Pouchet, Alvin Bailey. Far right, Harold Saldenha. Front row, middle, Stephen Lee Heung and right, Norris Eustace. Viewing costumes from the portrayal of "55 Days to Peking" at De Luxe Cinema



Collage created by Kellie Carvalho



Carnival 2019. "Kiddies Carnival". Enjoying the Queen's Park Savannah stage. 63rd Red Cross Children's Carnival

A14 news | Tuesday, February 12, 2019 | guardian.co.tt

Children on show

Aaden Remy portrays Blue Water from the band Anra Bobb and Associates.

Ezekiel Beach, five, portrays Pan By Storm, a tribute to the late Prof Ken Philmore, in the band Beach and Associates during the Friends of St Peter's Pointe-a-Pierre Children Carnival Competition at Skinner Park, San Fernando, yesterday.

Gabrielle Fullerton, 12, displays her costume Dingolay from the band House of Jacqui. PICTURES: RISHI RAGOONATH

For more than 50 years, children revelled in the beauty of mas before judges, parents and their peers at the Guaracara Park, Pointe-a-Pierre for the Friends of St Peter's annual Pointe-a-Pierre Children Carnival Competition.

But with the changes from Petrotrin, which owned Guaracara Park, to a few new entities, the kiddies took Skinner Park, San Fernando by storm on Sunday.

In their bright colours and fun-filled faces, children from toddler to pre-teen defied the scorching weather in the name of good fun.

The mas included a dazzling display from Aaden Remy, who displayed Blue Water from the band Anra Bobb and Associates.

Three-year-old Sade King stunned onlookers with her portrayal of Maracas at Midday, while Amaya Burdley, five, put on a pleasing display of Sioux Bustle Dancer. There were also thrill-

ing portrayals from the bands House of Jacqui, Eccles Village AC School, Heart and Soul and Carivog Kids.

An organiser, who has been involved in kiddies mas for the past 19 years, explained that the event started in 1946 among Pointe-a-Pierre residents, who were the families of workers at the Texaco oil company, the predecessor to Petrotrin.

Years later, the St Peter's RC Church took it over until the group, Friends of St Peter's made it their own.

2019. Kiddies/Children Carnival. Trinidad Guardian



1948. Wilfred Strasser's portrayal as he assumes a statue-like posture during his presentation



Donna Berridge's African Portrayal from the band "Extracts of the Afro-Asian Continent"



J'ouvert mud mas revellers



1964. The joy of playing mas on the Savannah stage, from the band “Land of the Kabuki”, by Stephen and Elsie Lee Heung, designed by Carlisle Chang



Early 1940's. Calypso greats, L to R: King Radio, Lord Beginner, Lord Executor, Growling Tiger

• CALYPSO

Trinidad and Tobago is the birthplace of Calypso music, which has its roots in African folk songs but with a heavy influence from the French, Spanish and British, who settled here. Even now the West African word "Kaiso" is sometimes used to refer to calypso. Calypso music was long sung in Patois (French Creole dialect) before shifting to English. The first calypso recording in 1914 took the genre to a new level of popularity and international reach that was further cemented by the establishment of "calypso tents" in the 1920s in which "calypsonians" practiced and performed. Additionally, the influx of American servicemen who were stationed on Trinidad during World War II and who enjoyed calypso shows as a part of the island's entertainment further popularised the artform.

In 1954 Andrew Carr wrote... "The origin of the name bears no relation whatever to the Greek goddess, Calypso, and it is generally agreed that the name is a misnomer. Edric Connor of Trinidad, now an actor-singer in London, advanced the theory that the word was originally "Kaiso" an African word meaning "Bravo". Espinet and Don Basil Matthews of Trinidad agreed as to a French origin, probably from "Carrousseaux", which is the French patois or Creole spoken in the island, changed to "carrisseaux" and "calisseaux". Anglicised versions followed, such as "caliso" and "calypso", eventually to emerge as "Calypso". The earliest record of a kaisonian (or chantwell in the period's lingo) is Gros Jean (Big John, see page 256).

In its formative years, Calypso, largely shaped by the outside world of war and political conflict, inspired sobriquets like Dictator, Executor, Terror, Spitfire, Invader and Destroyer. Others adopted, or were often given aliases of historical or contemporary military and political figures. Besides Atilla the Hun, we find King Pharoah, Oliver Cromwell, Prince Bismarck, Sir Lancelot, Lord Kitchener, and some years later, Black Stalin and Chiang Kai-Shek. It is interesting to know that the legendary calypsonian, The Mighty

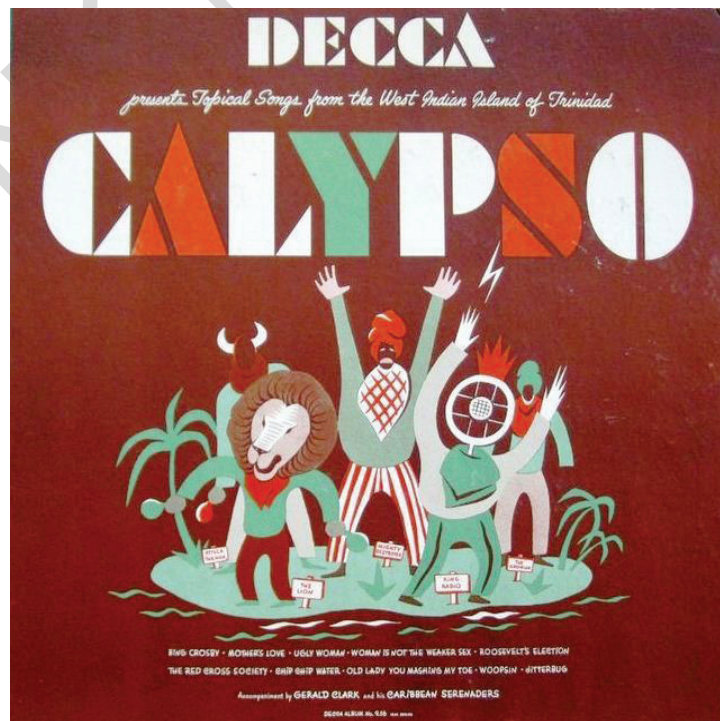
Sparrow, got his sobriquet when his onstage antics were described as being like a bird hopping around on stage which was different to the usual more sedate dancing on stage by his fellow calypsonians at the time.

Calypso has been known as “the poor man’s Newspapers”, with Calypsonians heralded as “the mouthpiece of the people”. The artform allowed the masses to challenge decisions and goings on. As English replaced patois (Creole French) as the dominant language, so too did calypso adapt, and thus attracted more attention from the government. Calypso continued to play an important role in political expression, and also served to document the history of Trinidad and Tobago.

Calypsoes cover just about every aspect of our life including sports. For example the book “History of West Indies Cricket through Calypsoes” (see page 331) documents some 215 cricket-themed calypsoes since 1926.

‘What is Calypso’, 1968, By Kelvin ‘Mighty Duke’ Pope:

*It is a feeling which comes from deep within
Sometimes a tale of joy, sadness and suffering
It is an editorial in song of the lives that we undergo
That and only that I know
Is true Calypso*




Early Calypso record/album/LP

In Celebration of Calypso History Month October 2016



IMAGES TAKEN FROM COLLECTIONS HELD IN THE WEST INDIAN AND SPECIAL COLLECTIONS DIVISION, THE ALMA JORDAN LIBRARY, THE UNIVERSITY OF THE WEST INDIES, ST.AUGUSTINE

Calypso History Month


CELEBRATING
 100 YEARS OF
Recording Calypso

The National Archives of Trinidad and Tobago, a Division of the Ministry of National Diversity and Social Integration, in collaboration with the Trinbago Unified Calypsonians Organization (TUCO), the Carnival Institute of Trinidad and Tobago (CITT) and the National Library and Information System Authority (NALIS)

cordially invites you to a Panel Discussion and Exhibition Opening
 to commemorate 100 years of Recording Calypso

on October 18th, 2012
 at 6.30 pm

at National Archives Search Room, 105 St. Vincent Street, Port of Spain.

This event forms part of the celebrations for Calypso History Month


Panelists: Mr. Rawle Gibbons (Chair), 'ShortPants', Mr. Rudolph Otley
 and Mr. Kenny Phillips

The exhibition continues at
 National Archives' Search Room 105, St. Vincent Street, Port of Spain
 October 19-26, 2012 Mon.-Fri. 8:30am - 4:00pm

National Library Building (NALIS)
 October 30-November 9, 2012 Mon.-Fri. 8:30am - 6:00pm Sat. 8:30am - 4:00pm

A sample of the exhibition will be on display at National Archives Search Room on the
 evening of October 18th

R.S.V.P.: Elicia Bobb at the National Archives 625-2689 or bobbel@gov.tt



Calypso pervades our society, moreso around Carnival time, with competitions throughout the country, in schools, organisations, towns and villages. It is, year round, an integral part of most events.

Dave Martins (of Dave Martins and the Trade Winds, December 2018) on the Calypso artform:

...In mankind's popular music, as a rule, the subject matter is usually romance or emotion; not so in Trinidad. I don't know enough Trinidad history to attempt to explain this oddity, but oddity it is, and the other oddity is that it was a Trini evolution....I close my case by citing an example of the power of this form that Caribbean writers have in this Trinidad creation of "any subject is okay, padna". It is a song by Calypso Crazy from a few years back in which Edwin Ayoung (that's his given name not his chosen one) talks to us under the heading of IN TIME TO COME. Here we have a calypsonian looking around and imagining what may be ahead, and what is striking about it, lyrically, is how often Crazy's predictions have already come true. Well ahead of Obama happening in America, Crazy predicted a black President for that country, and he posited a female Prime Minister for Trinidad before Kamla came. In a time when many probably laughed at the notion, he predicted marijuana becoming legal, ("marijuana will sell in the shop") and he was foreseeing same gender romance being acceptable, as we are now seeing, and breakfast and lunch "in a pill". In a somewhat comical calypso, he said "buses and cars will fly in the sky" and he posited mankind "operating by remote control"; in 2018, not comical at all.

While the social and political commentary provided by calypso was integral, there was also a need for people to feel good and enjoy themselves. A "Leggo" (a contracted form of let go) was just this type of calypso, with its infectious rhythm. This is how the most popular calypsoes played on the road for Carnival were described up until World War II. After World War II the best "Leggo" was rebranded the "Road March". So, a "Leggo" back in the 1930s and 1940s was equivalent vibes-wise to what "Power Soca" is to us today in the 2000s.

Roaring Lion's "Carnival Long Ago" is actually a remake of an original calypso "Leggo" that he first recorded in 1935 called "J'ouvert Barrio" that was a major "Leggo" or Road March contender that year.

Calypso was particularly popular worldwide in the 1950s, and when Harry Belafonte (an Afro-American singer with roots from Jamaica and Martinique) released an album called *Calypso*, it propelled the artform into fame. In 1956, 'Calypso' became the first record album ever to have sold a million copies.

The "Waving" era of soca had arguably its early beginning with the Road March 1976 hit "Flag Woman" (move yuh hand, wave it sexy) by the late Aldwyn "Lord Kitchener" Roberts, consolidated later by Super Blue's 1991 Road March "Get Something and Wave" while the "Jamming" era had its beginning with Calypso Rose's 1978 Road March "Soca Jam/Come leh we Jam". In between the "Wining" craze took its hold, now as commonplace as jumping, waving and 'jamming'.

The earliest calypso instruments were percussion and eventually more music was provided by wind (clarinet, flute and brass) and string (cuatro, guitar, bass and violin) instruments.

If we go back to the turn into the 20th Century, calypso music has changed and morphed through the various sub-genre rhythms (soca, etc.). It has been formed, reformed, fashioned and re-fashioned by every generation and sub-culture. Change has never been a problem for the two-centuries-old art form of Gros Jean. Every generation has brought its own “vibe”, language and differentiation to the calypso.

But there always have been constant qualities of the calypso: insightful and incisive social commentary; poetic rhyme; double entendre; the capacity for provocation of the status quo and humour often based in satire; and, the delightful rhythmic music of the Caribbean - “that and only that is true kaiso”...Mighty Duke.



1988. Cast of Calypsonians at the Spektakula Calypso Tent

Soca

In the mid 1970's when Lord Shorty was experimenting with a fusion of Indian rhythms and calypso, speeding up calypso's basic beat and adding a laid-back bass line and Indian percussion, he became the target of criticism from calypso's old guard, keen to preserve what they saw as the purity of the form. Calypso music had remained largely unchanged since it developed from the songs chanted in French during Carnival street processions. This expansion or extension of Calypso gave birth to several other genres of music such as Ex Tempo, Soca, Chutney Soca, Parang Soca, Rapso, Jamoo, Ragga Soca. Soca, first coined by Ras Shorty I, is a fusion of soul and calypso which has spawned many other branches.



1976. Lord Shorty's Soca LP/Record/Album. Note: SOKAH

Chutney Soca

A blend of Soca rhythms and East Indian Chutney music brought to Trinidad by indentured labourers from India, Chutney Soca combines the melodic sound of calypso and Indian musical instruments—particularly the dholak, tabla and dhantal—as demonstrated in Shorty's classic compositions "Indrani" and "Shanti Om". In his calypso "Marajhin" The Mighty Sparrow croons: 'to the rhythm of the tassa we go soca', effectively blending the two, chutney and soca.

Extempo

It is the ability of the combatants to attack each other with jests that test the wit and verbal competence of the performers. The history of the Ex Tempo (for extemporaneous) or the spontaneous test of words and wit, goes back to the days of the story tellers in most cultures.

The key, of course, is the ability to improvise on any situation instantly and intelligently. It goes without saying that the state of the nation is always fertile ground for calypsonians who pick on the day's politicians and their activities while in the seats of power.

Rapso

In the 1970s, a fusion of Calypso/Soca and Rap/Hip-Hop, Rapso, grew out of social unrest in the country and served as a form of street poetry about everyday people and their experiences. Lancelot Layne and Brother Resistance, Lutalo Masimba, are responsible for defining this genre of music and blending the local with urban foreign sounds. Masimba brought prominence to the form when his album "Busting Out" became a hit in 1981, introducing the masses to a new sound and consciousness. It rode the wave of the Black Power movement and now several artistes have ridden the wave

of Rapso by creating yet another subgenre called Ragga Soca.

Soca and its derivatives (Chutney soca, Groovy soca, Power and Parang soca) have largely replaced mainstream calypso as the music of Carnival.

Calypso Music, 1987, By David Rudder:

*Can you hear a distant drum
Bouncing on the laughter of a melody..yea, yea
And does the rhythm tell you, come, come, come, come
Does your spirit do a dance to this symphony
Does it tell you that your heart is afire
And does it tell you that your pain is a liar
Does it wash away all your unlovely
Well are you ready for a brand new discovery*

Chorus, etc.-----

*It is a living vibration
Rooted deep within my Caribbean belly
Lyrics to make a politician cringe
Or turn a woman's body into jelly
It is a sweet soca music, calypso
You could ah never refuse it, calypso
It make you shake like a Shango now, calypso
Why it is you shaking you don't know
That's calypso.*



Lord Kitchener Statue, Port of Spain



Mighty Sparrow Statue, Port of Spain

The role of the Calypsonian

Calypso music developed together with Carnival. The chantuelle (chantwell), who spoke for the band, evolved into the calypsonian (and other characters, such as the Midnight Robber).

Andrew Carr captured the essence of the calypsonian when he quipped "a Calypsonian is a mouthpiece of the people, through whom is revealed their feelings and opinions, sufferings and aspirations, hopes and fears, banter and bravado, on an extremely wide range of matters, local and foreign."

The role of the calypsonian in the development of the national image: his witty humour, wide-ranging social commentaries in song, his inimitable stage performance, all contribute to a unique cultural pattern of which Trinidadians and Tobagonians are proud.

The Calypsonian has to be armed with his wit and be up to date with the affairs of the day as this is where most of his inspiration is drawn from. This unique skill set is especially put to the test in competitions such as Extempo, which relies on freestyle lyricism.

Our calypsonians, musicians and composers, take their responsibilities seriously as evidenced in the pride they take and standard of their work. Honourary Doctorates have been bestowed to artistes like Sparrow, Black Stalin, Calypso Rose, David Rudder, Roy Cape, Mighty Shadow, Lord Superior, Winsford Devine, Lord Kitchener, Machel Montano and Duke, to name a few, as a form of appreciation for the endless hours they dedicate to their craft, the artform, the fans and overall uplifting of the country.

There are many calypsoes that fill you with pride, the lyrics usually centering around our culture and national identity such as Denyse Plummer's Nah Leaving, and David Rudder's Trini to D Bone.


Some Calypso firsts...

- First ever calypso instrumental recording was made in 1912 by Lovey's orchestra.
- First ever vocal calypso recording was made in 1914 when the "Duke of Iron" teamed up with Jules Sims.
- First ever calypso tent opened in Port-of-Spain in 1921 was the "Railway Douglas Tent".
- First ever female to sing in a calypso tent was "Lady Trinidad" in 1935.
- In 1952, the Carnival Development Committee (CDC) instituted the Road March competition.
- In 1953, the CDC instituted the Calypso King competition which was changed to the Calypso Monarch competition in 1976 following Singing Francine's narrow loss by one point to Lord Kitchener in 1975.
- 1977 - Ras Shorty I calls his new calypso music Sokah, later to become Soca.
- 1993 - First Soca Monarch competition established.
- 1996 - First Chutney Soca Monarch competition established.

1955 Calypso Season 

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PRESENTS

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THE MIGHTY SIR GALBA — The Sue Sue Bachanal.
LORD CRISTO — This Lazy Man Paul.
THE MIGHTY SPITFIRE — Cavalcade of 1954.
EISENHOWER — The Different Charges.
INTRUDER — No More Matrimony For Me.
TERROR — Welcome To Princess Margart.
COBRA — Unsolved Crimes.
CYPHER — The Invisible Barber.
LORD PRETENDER—The Appeal Court.
KING RADIO — Is The Governor First Get Back Pay.
LORD AND LADY IERE — The Saxophone Player and (Lady) —
Ah Don't Want No Old Man Again.
INDIAN PRINCE — Ah Fed Up With Indian Girls.
SPARROW — Night Racehorses Around The Race Track.



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1955. Calypso Tent advertisement. \$1.50 Reserved!

CALYPSOES

1958-59 SEASON

SPARROW WRANGLER NAD HEBURN MELCJOY
NELSON CATON BLAKIE VIGER
KILLER
ROCKY McCOLLEN
TERROR
Im.
BOMBER
AVENGER



Published by the
CALYPSO CARNIVAL COMMITTEE

1958-59 Calypso Magazine

A century of vocal calypso recording (see page 72)

In 1914 technicians from the Victor recording company visited Trinidad and were given the mandate to record a complete repertoire of Trinidad's local music including calypsoes. Two of those who were recorded were Jules Sims a stick fighter, who was recorded live doing a Kalenda (stick fighting) song. He was one of the first to be recorded live. There was also Julian Whiterose who was a chantwell, the first vocalist to be recorded.

Today's popularity of the groovy and power soca genres of calypso tend to take center stage but the traditional and original artform of calypso, by which our stories are told, is still very much alive and thriving. **SEE CHAPTER 33 FOR RESULTS OF THE VARIOUS CARNIVAL AND OTHER COMPETITIONS.**

• **STEELPAN**



2019. National Schools Primary Panorama. Champions Guaico Presbyterian Primary School.
Photo by Abraham Diaz, Trinidad Guardian

Our National Instrument

The rhythms of Carnival before the Steelpan

Trinidad and Tobago's musical landscape has been strongly influenced by African music, brought to the islands by slaves. After the abolition of slavery in 1834, freed slaves joined in the Carnival festivities, but they could not afford the conventional instruments, so they used African drums, the instrument of their ancestors. But, in 1883, the wildness of the Carnival celebrations caused drums - a main element of Trinidadian music - to be banned during the festival. This forced islanders to become innovative and develop new ways to bring rhythm into their celebrations, which led to the creation of percussion instruments made up of bamboo joints cut from bamboo plants. A five-foot stick of bamboo was used to create a bass drum effect, while foot-

long pieces were struck together by hand to create a counterpoint, called a foulé. The third piece of bamboo, called a cutter, was long and thin, and was struck by a piece of wood.

These Tamboo (or Tambu) Bamboo bands were rhythmic ensembles that provided accompaniment for the masqueraders in the annual parade (tamboo or tambu is a corruption of the French word 'tambour', which means drum).

The hollow bamboo structure also hid a dark secret – the instrument was used as a weapons cache to conceal cutlasses, which the bands' *Badjohns* would use to settle scores with rival gangs. In the 1890s the tamboo bamboo fell out of favour with the British Colonial Government of the day and was eventually outlawed, thus the transition to Iron Bands; then in the 1930's to the early forms of the steel Pan.



Tamboo Bamboo

Origins and history of Pan

War years and aftermath 1940

1941-5 - World War II: Carnival suspended though calypsonians continued to perform with steel drums in the "yards". More notes are added to pans and more instruments created- Cuff-boom or slap-bass; du-dup or bass-kettle, kettle, and later the ping-pong.

Pans were convex in shape until 1941, when Ellie Mannette sinks pans to create a concave instrument. Also, the practice of heating the pans to improve the sound became commonplace.

At the end of World War II in 1945, bands attracted the attention of the public at victory celebrations for VE Day (Victory in Europe for the Allied forces in May) and VJ Day (Victory over Japan when the Japanese surrender in August).

1945-50 – Development of the Steelband: 55-gallon drums are now used for instruments. Their larger surface, allows for more notes. Pans are still held in one hand and played with a stick held in the other. Run-ins with the law continue. The Red Army Band tours British Guiana (now Guyana).

1950 - Steelbands clash: Invaders and Tokyo (Calypsonian Blakie eventually sang about it in 1954 and it becomes the Road March). The Steelband Association is formed.

Developments during the period 1951-1961

1951 - Trinidad All Steel Percussion Orchestra (TASPO) is formed to go to Festival of Britain. Eleven of our top ping-pong players represent Trinidad and Tobago. Members of TASPO tour Britain and France, including Sterling Betancourt - Crossfire; Belgrave Bonaparte - Southern Symphony; Philmore "Boots" Davidson – Syncopators; Andrew de la Bastide - Hill 60; Orman "Patsy" Haynes - Casablanca; Winston "Spree" Simon – Tokyo; Dudley Smith - Rising Sun; Ellie Mannette – Invaders; Granville Sealey – Tripoli; Theo Stephens - Free French; Anthony Williams - North Stars; and Lieutenant Griffith of the St Lucia Police Band - Musical Director. The Chromatic Scale in the placement of notes is established.

1952 - Steelband categories, such as Soloist and Orchestra are included in the Trinidad and Tobago Music Festival.

1956 - Anthony Williams introduces pan on wheels.

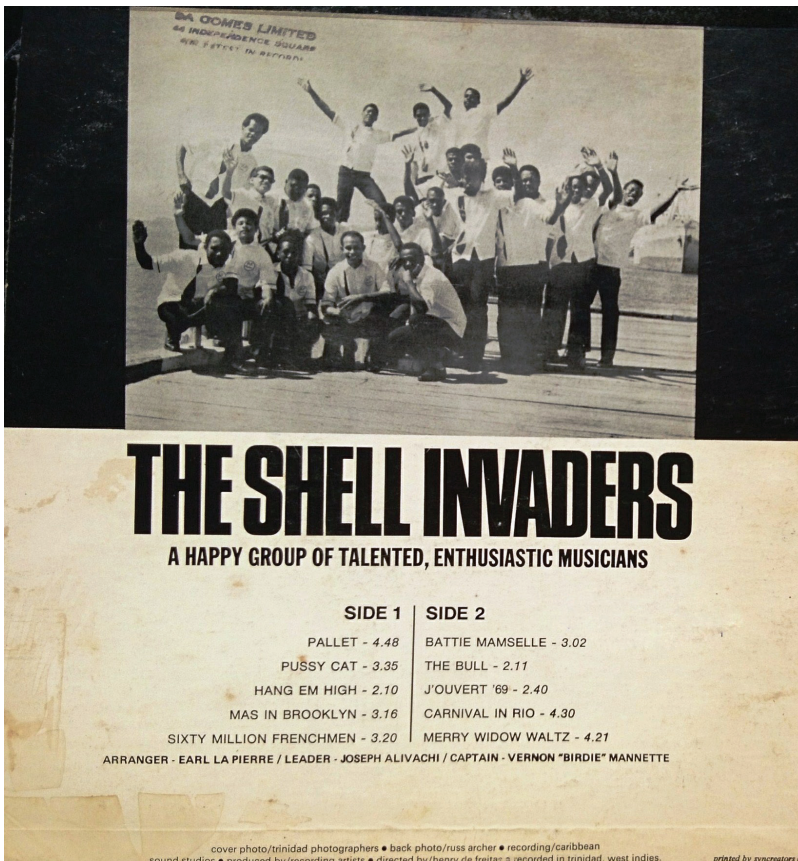
Musical war and peace 1962—70

1962 – Independence. Steelband Association is now the National Association of Trinidad and Tobago Steelbandmen. Anthony Williams introduces the Spider Web pan, forerunner of fourths and fifths pan.

1963 - Launch of the Panorama Competition. The National Steelband is established with government aid.

1965 - Bertie Marshall introduces amplified pans.

1969 - North Stars perform with acclaimed pianist Winifred Atwell "Ivory and Steel" recording.



1969/70. Shell Invaders LP/Record/Album

A period of further innovation and invention 1971—80

1971 - National Association of Steelbandmen becomes PanTrinidad. Bertie Marshall invents the Bertphone - combined tone control and amplification.
 1975 - Rudolph Charles of Desperadoes introduces the quadrophonic pan. Also introduced are chromed pans; nine bass; triple tenors; rocket bass; and aluminium canopies.

1980 - Denzil "Dimes" Fernandez creates the bore pan - grooves of pan bored by small holes, giving a brighter sound.

And later:

1998 — Trinidad and Tobago National Steel Orchestra formed.

2000 — World Steelband Festival held in Trinidad with bands from North America, the Caribbean, and Trinidad and Tobago.

For decades, since the 1940's especially, the world has come to enjoy the scintillating, pulsating music of the steelband. Audiences are left spellbound, amazed that such rich tonal quality could come from discarded oil drums. The refined sound we now hear is the result of decades of hard work, research and innovations by master tuners such as Ellie Mannette, Neville Jules, Bertie Marshall, Anthony Williams, Rudolph Charles and Lincoln Noel.



National Steel Symphony Orchestra

How and where did it all start?

There are varying accounts as to the exact date and location in Trinidad where the first steelpan was tuned since no official records were kept by either the pioneers or the British colonial government of the day. This, however, is one popular version. Necessity, it is said, is the mother of all inventions and the steelpan is sound proof of that maxim. It was born out of deprivation; a desperate need by a people to fill the void that was left when something central to their existence was taken away.

Since the 1800s, the inhabitants of Trinidad had been participating in a street Carnival accompanied by the rhythms of self-made instruments such as the Tamboo Bamboo. In the late 1890s, the Tamboo Bamboo was outlawed, creating a void that would later give rise to the birth of the steel pan.

By the early 1940's the world was preparing for another war. While death and destruction consumed Europe, the lives of the underprivileged, unemployed young men in Trinidad were filled with hope and excitement. These youth were on the brink of a musical discovery that would lead to the creation of the only non-electronic musical instrument to be invented in the twentieth century. With the widespread availability of steel drums discarded by the oil refineries on the island, these young fun seekers would bang against the flat surface of the drum only to realise that the constant pounding left an indentation, which changed the sound as well. Word would soon spread about the discovery, and the possibility of making music with the drums.

It is said that a young man from a depressed area of east Port of Spain, the capital city, was the first to do so. Legend has it that Winston Spree Simon, tirelessly working to improve on the initial discovery was able sometime in the early to mid-forties, to tune the ping pong, on which he could play a complete eight-note scale. With rubber wrapped around one end of a piece of stick, Spree played a simple melody to the excitement of those who surrounded him at what would later come to be known as the 'panyard'. News of Spree's achievement spread like wildfire around Port of Spain and from there on, experimentation with the drums went apace across the country.

Much like the rapid changes in modern technology, the development of different instruments with their own distinct tone came in quick succession. At the dawn of the fifties, names such as Ellie Mannette and Neville Jules emerged as top-class tuners. Simultaneously, bands were being formed across the land, some of them adopting names from American movies such as Destination Tokyo, Casablanca, Rising Sun, Invaders, Tripoli, and Desperadoes.



Shell Invaders LP/Album/Record

These bands were made up of instruments such as the ping pong (which by that time had been improved and expanded by the likes of Mannette and renamed the tenor pan), double seconds, guitars, cellos and bass. To further illustrate the rapid development of the instrument, by 1951 Trinidad was invited to send a steelband to the Festival of Britain at the South Bank Exhibition. This led to the formation of the Trinidad All Steel Percussion Orchestra (TASPO) with members drawn from steelbands such as Casablanca, Invaders, Free French Crossfire, Tokyo, Southern Symphony, North Stars, Rising Sun, Sun Valley and City Syncopators. Among the chosen few were Mannette, Spree and the man who would soon earn his place among the legendary innovators/tuners, Anthony Williams.



Left to right, Mighty Sparrow, Calypso King 1963; Miss World 1963, Jamaica's Carole Joan Crawford; Bill Trotman; Anthony Williams, leader, Pan Am All Stars steelband

By the time the sixties rolled around, the steelband was still a work in progress. The panyards became laboratories and men like Williams would take the experiments one step further. His contribution was perhaps the most innovative piece of work of that era. He designed a tenor pan known as the "fourths and fifths," meaning that next to the tonic note were the fourth and fifth notes of that scale. The design is still the standard used in most steelbands to this day. And Bertie Marshall of the Highlanders would soon follow with the creation of the double tenor, a must in every steelband. The seventies belonged to Rudolph Charles, leader of the Desperadoes who took innovations beyond the tuning aspect of the instruments. He introduced the nine and twelve bass, which effectively extended the range and depth of the bass drums by increasing the number of drums from the traditional six to nine and then to twelve.

Charles followed up with the quadraphonic and improvements on the pitch of the tenor pan to what is now known as the high tenor. He also changed the appearance of the steelband with the silver chroming of instruments replacing the oil paints of the fifties and sixties. For better movement of bands through the streets and to protect instruments from the sun during the Carnival parade, he put the stands on wheels and covered them with canopies.

Carnival
PANORAMA-1963

Presented by
**CARNIVAL DEVELOPMENT
COMMITTEE**

and
**THE NATIONAL ASSOCIATION
OF STEELBANDSMEN**

ON
**Friday 22nd
February,
1963 —**
at 8.30 p.m.

★ **GRAND STAND,
QUEEN'S PARK SAVANNAH**

Featuring:

★ **Best Road March
Steelband Competition —**

★ **Queen Of The Bands
Elimination Competition —**

ADMISSION : \$1.00

TICKETS ON SALE DAILY AT THE GRAND
STAND, QUEEN'S PARK SAVANNAH, FROM
9.00 A.M.

1963. Panorama competition advertisement

The instruments, however, were not well-received by the people of Trinidad and Tobago, because they were initially perceived as a musical form for the lower classes. It was not until the 1960s that this art form was truly recognised. Historian George Goddard noted that after the island became independent from Britain in 1962, the new government led by Dr Eric Williams, moved to change the image of the panmen as they were being called. Official involvement was evident with the hiring of bands to perform at social and state functions. Corporate sponsorship was also encouraged to provide the bands with funds to purchase drums, pay for arrangers, tuners and uniforms. The involvement of corporate citizens in the affairs of these motley groups slowly helped to erase the stigma and bring about social acceptance by the wider community. Panmen are now regarded as the cultural ambassadors of the land and the steelpan has been officially recognised as the national instrument. In addition both sponsor and band have grown to respect each other's role in their mutual existence. In just over 10 years, Trinidad and Tobago saw the rise of some 200 steel bands, of varying sizes.

These developments were not confined to Trinidad and indeed Tobago, the other half of the twin island nation. Across the seas on the smaller islands of the eastern Caribbean, in the late fifties and sixties, bands were being formed as well, at first with instruments bought in Trinidad but later with home-made brands by men who had over time, learned the art of tuning. For instance in the early fifties, Antigua, to the north boasted of bands such

as Brute Force and Hell's Gate. In the decades that followed, the steelband would move beyond the shores of the Caribbean to North America, England, other parts of Europe such as Holland, Switzerland, Sweden and as far east as China, Japan. Today in Trinidad alone, there are more than 100 steelbands; across the world, hundreds more.

With the new image, the war on the streets soon gave way to another kind of warfare – a musical war on the stage. In 1963, the Carnival Development Committee which was formed to put a sense of organisation into the street festival started the *Panorama* competition with each band vying for recognition and bragging rights as the superior band in the land. In this competition, every band is required to play a 10-minute rendition of a calypso of choice. The winners and other participants are rewarded financially and there are other perks such as trips overseas and engagements at home.

Several steelbands have shot into the national consciousness as they repeatedly claimed the large band Panorama competition title over the years... bands such as Renegades, Desperadoes, All Stars, Phase Two Pan Groove, Exodus are now household names with even international followings.

The Steelpan can play any style of music from calypso to classical and is today embraced by all as a symbol of national pride. Indeed, the steelpan has come a long way, moving from the panyards of the most depressed areas of a society to some of the most prestigious concert halls around the world. Desperadoes, for instance has performed at the Royal Albert Hall in London, Carnegie Hall, the Apollo and Lincoln theaters in New York, the United Nations building and the Kennedy Center in Washington, D. C. Other bands like Renegades, All Stars, Phase Two, Exodus have wooed audiences from London to Paris to Japan, mesmerising them with their renditions of some of the most complex works of the classic composers such as Bach, Beethoven, Mozart, Sibelius, Rossini, Borodin.

Some earlier Steelbands to take pan across the globe were the Trinidad All Steel Percussion Orchestra TASPO performing at the Festival of Britain in 1951; ESSO Tripoli wowing the crowds at EXPO 1967 in Montreal, Canada; Shell Invaders (which visits Tennessee annually), Pamberi and North Stars. Sunjets made several overseas trips according to Leroy Harris; one memorable concert was at Radio City in Manhattan, New York. There the band performed at the premiere of the film, *Yellow Rolls Royce*, which starred Rex Harrison and Audrey Hepburn. Amral Khan also took the band Amral's Trinidad Cavaliers, as well as a number of other bands, on tour worldwide reaching over a billion people.

The steelpan has evolved from being played while seated (see page 88), to pan-around-the neck (see page 86), to being on stands (see page 79), to being on wheels and even covered for ease of moving and protection on the road during Carnival, to being carried on trucks.

An electronic synthesised steelpan, although hardly any steel is involved, (the E-Pan), invented by Salmon Cupid, is a revolutionary development in the instrument's history and was first officially introduced in 2008.



1951. TASPO performing in London

In today's steelband land, the social lines are crossed between steelband along the Eastern Main Road in Laventille and on the Avenue in middle-class Woodbrook, a long way from the days of badjohns and steelband clashes.

Here's hoping that our national instrument will be well represented at EXPO 2020 which will be held in Dubai!

Composition of a typical steelband today

The rhythm section is made up of the following parts:

Bass pans

Bass pans are used to develop the frequencies of the orchestra and can be made up of anywhere from three to twelve bass instruments with each drum having three or four notes. The tonal range can move from G1 to C4 to include a tenor bass. The bass pan is a low range instrument and due to the size of the notes used, there may be as few as three different pitches on each drum, requiring the use of six, eight, or even more drums to compete a single set of instrument.

Quadrasonic pan set

This is the sister instrument to the "cello pan"; but has two drums set flat in front of the player, while the two remaining drums are set vertically. Quadrasonic pan, which can range from B2 to Bb5, was invented by Rudolph Charles of Desperadoes and now used by many other steel orchestras. Quads or four parts are used to share the harmony, play chords and some melody. Each drum can have six or seven notes.

Cello Pan

The Cello-pans have as many as nine notes each and are generally hooked in pairs to allow for chording. More recently there are triple and four cello-pans designed to increase the tonal range. The range for the cello-pan moves from B b2 to C#5. They are used to add notes to the harmony, and to double the bass. Usually three or four drums set in a semicircle on this instrument. It fills a variety of roles from bass lines and strums, to melody.

Guitar Pans

Guitar pans can have fourteen notes on each pan and can be played in pairs. The range moves from C#3 to C#4. Double guitars can be arranged with two guitar pans, hence double guitars. There are also treble guitars. Guitar pans are used to add notes to the harmony and also to share the harmony.

Tenor Pans

Tenor pans are the most highly regarded of all the instruments because of the skill, dexterity and command of the aural tradition required for playing the most prestigious instrument. The tonal range can start from F3 with the high tenor providing notes from D4 to G6. Tenor pans can be arranged from low tenors to double second and double tenor. The tenor pan is used to carry the melody; double tenors are also used to carry the melody; while the double second is used to play chords and some melody.

Pan Yards

In most communities in Trinidad and Tobago, on the nights preceding Carnival celebrations, you can hear powerful strains of music emanating from areas called pan yards, where steelbands practise their repertoire for the biggest of all pan competitions – Panorama. The excitement, revelry and competition that accompany Panorama is unparalleled with the build up starting with the preliminary judging from panyard to panyard. Panorama can be described as music in motion, a phenomenon to behold.

But these pan yards are more than just practice grounds as they provide a strong sense of community and allow community members of all ages and social backgrounds the opportunity to engage with one another while they pursue a passion that is forged deep in T&T's history.

Panorama is a unique steelband competition, indigenous to the culture of Trinidad and Tobago, inaugurated during the Carnival Season of 1963. Steel orchestras consisting of between 20 and 120 members playing the year's hottest calypsoes, compete before a panel of judges for the title of Panorama champion. The competition is usually held in three phases:- preliminary, semifinal and final.

The Grand Stand and the North Stand (named North Park in 2019) are filled to capacity; on the 'track' (that broad area lined with concession booths) and the barber green/'drag', east of the stands where the bands assemble, multitudes throng to and around the orchestras as they rehearse before their appearance on stage.

As the various bands prepare for the competition, the pan yards where they practice late into the night, getting their arrangement in perfect harmony, are open to the public.

Music lovers can enjoy Trinidad and Tobago's rich offerings at Carnival as well as at the Laventille Steelband Festival, the Steelpan and Jazz Festival or the Pan Yard Sensations series of concerts among other options.

The versatility of the steelpan can undoubtedly be classed as a musical wonder of the world.



13. Two Bands Clash

It was not uncommon for two bands to engage themselves in serious battle whenever they crossed paths. One such infamous battle was in the 50's where two bands, "Destination Tokyo" and "Invaders" clashed at a "battle ground" in Port of Spain known as "Green Corner". Panmen at that time wore costumes imitating the American G. I.s (who at that period were occupying Chaguaramas, Trinidad) as well as the Aztec Indians and the Sailors. Many lives were lost in those battles that were epitomized in songs, the most well known being "Steel Band Clash" (1954 Road March) by Lord Blakie. The architectural styles of the buildings are shown as they were at that time. The well known "Green Corner Café" (still standing) highlights the surroundings.

A "Pan Story" is a series of wall size paintings by artist and sign painter Joseph Charles, commissioned and sponsored by pan aficionado and businessman Dennis Faköory. The 17-piece series traces the various stages in the evolution of the steelpan, from the banned 'congo' drumming to the oil drums to what is today the modern National Instrument of Trinidad and Tobago.

DESPERADOES STEEL ORCHESTRA


The Desperadoes Steel Orchestra emerged from Laventille. The name of the group was chosen from the movie Desperadoes starring Glenn Ford that was shown in Port of Spain at the time. 'Despers' was led by Rudolph Charles from 1961 until his death in 1985. Charles invited several pan tuners such as Bertie Marshall and Lincoln Noel to create the best possible orchestral effects.

The orchestra made worldwide appearances and performed at the Royal Albert Hall in 1972, Carnegie Hall in 1987, and along with the Opera singer Luciano Pavarotti in Barbados in 1996. The late Raymond "Artie" Shaw was the first musician to conduct Desperadoes Steel Orchestra at their performance for Queen Elizabeth at the Royal Albert Hall in London, and the late Anthony Prospect conducted their English tour in 1981. The late Dr. Pat Bishop conducted their performance at Carnegie Hall in NYC. Desperadoes have also toured some of Trinidad & Tobago's motherlands, such as Africa, India,

China and England. They qualified for the most Panorama finals, 46 of 50, was a finalist for 36 consecutive years 1976 through 2011, had the highest winning percentage victory every 5 years, has won every entered competition, and has a total of 24 combined victories, from 1965 to 2011.

Pan Trinbago's Steelband Month

Every August Pan Trinbago hosts a month long celebration of all things steelpan. Though the itinerary is constantly evolving, with new events being added every year, there is a host of concerts, exhibitions, competitions, and seminars. **SEE CHAPTER 33 FOR RESULTS OF THE VARIOUS CARNIVAL AND OTHER COMPETITIONS. Also, some of our Carnival Pioneers are profiled in CHAPTER 34.**



The Government of the Republic of Trinidad and Tobago
MINISTRY OF EDUCATION



You're Invited!

The Ministry of Education will be hosting its inaugural
Schools Carnival Champs in Concert
On Tuesday 12th March 2019
At the Grand Stand, Queen's Park Savannah, 9am.




Come be a part of our Carnival Competitions winners encore performances!

Performances will include:

- Steelpan
- Calypso
- Chutney
- Extempo
- Soca



THE CONCERT IS FREE AND OPEN TO MEMBERS OF THE PUBLIC

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First Citizens brings Carnival tradition alive at A Taste of Steel

The sweet sounds of the First Citizens Supernovas Steel Orchestra thrilled the audience at First Citizens' annual Carnival event, *A Taste of Steel*. Guests also enjoyed a taste of traditional Mas, as First Citizens collaborated with the Carnival Institute of Trinidad and Tobago. Some of Trinidad and Tobago's iconic Carnival characters including the Pierrot Grenade, Moko Jumbie, and Blue Devils were on display and brought the spirit of Carnival to life in celebratory style.

The First Citizens Supernovas Steel Orchestra brings the rhythm.

Dr. Sterling Frost, Deputy CEO Operations & Administration gets in the Carnival spirit with a Pierrot Grenade at *A Taste of Steel*.

(L-R) Karen Darbasie, Group CEO, Anthony Smart, Chairman and Amrit Samaroo, Supernovas enjoy the sweet sounds of Supernovas steel.

Rocio Medina-Bolívar, Country Manager IDB and Jason Julien, Deputy CEO Business Generation take in the festivities.



Visit our website at www.firstcitizenstt.com or call 62-FIRST (623-4778) to find out more.



First Citizens
CELEBRATING THE FIRST 25



We celebrate the true colours of our winning potential

We could feel the energy of all our passions combined, into one harmonious performance that again showed the true colours of our potential. We could hear it rise from every note played, echoing that great winning tradition for which the legendary Shell Invaders Steel Orchestra has become known. It vibrated the pride we all felt, as these custodians of our Nation's innovative and creative talent, shone yet again to win Fourth place amongst the best at the Panorama Finals. **Congratulations Shell Invaders. You've truly made us proud!**

Calypso is Alive and Well!



At First Citizens we believe in supporting culture at all stages. That is why we are so proud of our continued partnership with the Trinbago Unified Calypsonians' Organisation (TUCO) Junior Calypso Committee.

For over 40 years the Junior Calypso Monarch Competition has been the foundation upon which many Calypsonians built their craft. We salute this achievement and stand ready to play our part in ensuring the sustainability of Calypso music!

Long live Kaiso!



Congratulations to:

1. Rivaldo London, TUCO/First Citizens Junior Calypso Monarch 2019 winner
2. Ronaldo London, winner of the National Calypso Monarch 2019 and former TUCO/First Citizens Junior Calypso Monarch 2014 winner
3. Karene Asche, 2nd place winner of the National Calypso Monarch 2019 and former TUCO/First Citizens Junior Calypso Monarch competitor
4. Helon Francis, 3rd place winner of the National Calypso Monarch 2019 and former TUCO/First Citizens Junior Calypso Monarch competitor



Visit our website at www.firstcitizenstt.com or call 62-FIRST (623-4778) to find out more.





Winning Potential. Winning Performance. Winning Pride.
Congratulations to the National Junior Panorama 21 & Under Winners!

All of us at Shell proudly congratulate each member of the Shell Invaders Youth Steel Orchestra for rising to their highest potential with a powerful, inspiring performance that has garnered them the National Junior Panorama Finals title for 2019, 21 and Under category, and which has also won the hearts of us all.



Shell Invaders then



Shell Invaders now, continuing Shell's long association with the iconic steelband (see page 283)

• **STICKFIGHTING**

Carnival in Trinidad and Tobago is a dynamic, ever-evolving affair. Yet there are some aspects of the celebration which have remained true to the original rebellious spirit of festival. Stick-fighting has been described by many as a form of ritualised violence, but it is as much a dance as it is a fight. In keeping with the African traditions, stickfighting was seen as a symbol of ageless strength and resilience -an ancient form of martial arts.

Stick-fighting, also known as kalenda is a highly ritualised fight that takes place in a gayelle or ring accompanied by the pulsating beat of drums and chants, often sung in French Patois. The singing is led by a chantwell who alternates between encouraging and mocking the fighters. The warriors enter the ring with nothing but a long piece of wood, called a bois, and no padding but their clothes. The first to draw blood from their opponent would be declared the winner of the contest.

This form of expression has overcome all historical attempts at suppression and truly links Carnival's care-free modern incarnation to its roots in the tumultuous days of slavery – a time of subjugation and most importantly, resistance.

The National Carnival Commission hosts organised Kalenda competitions as part of the Carnival celebrations.

Kalinda (Kalenda, Calinda)

The Kalinda can be described as a stick-fight dance or stick-play. Presumably a derivative from African and most possibly from the area of the Congo, this dance reigned supreme in the days of slavery, forming the basic of the post-emancipation celebrations and riots, when rival bands of newly freed slaves led by their stick-men also called bois-men or batonniers, roamed the streets engaging in bloody battle. Social progress and authoritarian pressures caused a retreat to the rural areas, where the art has survived as recreational activity. In areas such as Princes Town, as well as in Siparia and Penal, one can still see some good stick-fighting untouched by urbanisation. Kalinda is combative using attack and defence; competitive, with a show of masculine prowess; skilful –employing the fast footwork of a boxer for example, and requires sharp reflexes. In addition, it offers great humour and satire.

Stickfighter Bands

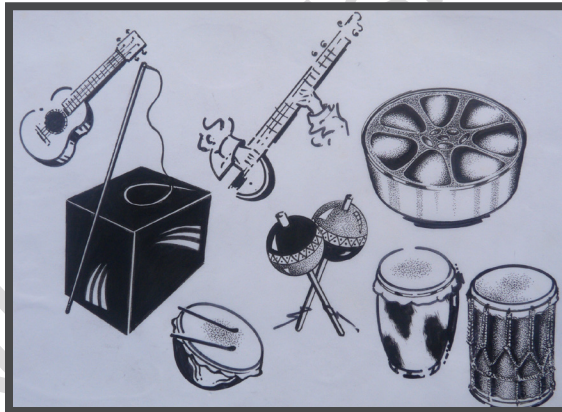
Along with the bois-men, there would be drumming and singing by the Chantuelle (Chantwell) that set the mood and the tone, invoking the mood of ancient times, of an art developed by descendants of African slaves under the French colonists and a way of asserting one's manhood in the various villages. The fighters gained notoriety during the Canboulay Riots of 1881 as they grouped themselves together to defend their right to celebrate their beloved Carnival.

African and East Indian batonniers rivaled each other during Canboulay in

8 MUSIC



Our national instrument



See page 7

Our rich and diverse music and song come from the rhythms and language of the Amerindians/original peoples, Africa, India, Europe, China and the Middle East all of whom made Trinidad and Tobago their home over time, for various reasons, bringing of course their own music and musical stylings. Imagine our creativity, taking the sound from various basic drumming items like a dustbin and creating a precision instrument, the steelpan, out of it...what genius! We must take pride and joy in this achievement. What is amazing is that out of the thousands of panists who play the instrument, most have had no training in reading music.

Further evidence of the intrinsic nature of music to our culture is the National String Music Festival that is held biennially. 2019's edition saw the captivating performances by thirteen enthusiastic music schools competing and showing their skills with the violin, guitar, cuatro, mandolin, harp and sitar. The National Youth and Senior Philharmonic Orchestras (See page 104), include instruments such as the violins, violas, cello, oboes, trombones, trumpets, saxophones, clarinets, flutes and the steel pan. These orchestras performances include classical as well as our indigenous calypso music and are musical joys to behold whenever and wherever they perform.

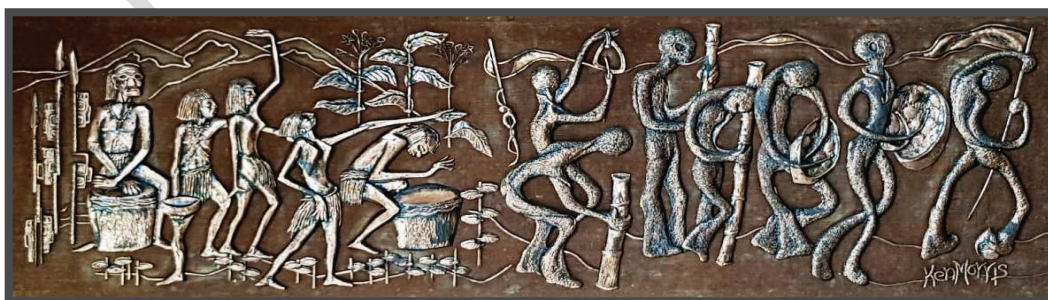
From weddings, to wakes, to work, to prayer and everything in between, in Trinidad and Tobago there is always music. Life in Trinidad and Tobago is never far from some type of music. We meet it in shops, places of worship, in the streets, in our cars and in public transportation vehicles, on holidays, in backyards, on the beach, at every official event, and is the central focus at Carnival. It is a huge part of who we are.

Over the years these different music traditions have been growing together and because of this we can say that Trinidad and Tobago has its own music form and tradition. Our musical roots run deep.

No place in the world can boast of such a large volume of new musical production each Carnival season. Our national instrument, the steelpan, and the calypso artform and its sub-genres are our musical gifts to the world.

Music is such an integral aspect of Carnival that there are numerous competitions, among them Calypso Monarch, Extempo Monarch, Power Soca Monarch, Groovy Soca Monarch, Chutney Soca Monarch, Junior Calypso Monarch, Young Kings Calypso, Queen of Calypso, – all in search of the best artiste of the different genres. The schools in our twin islands also compete for the Calypso and Chutney Soca winners each year at Carnival. **SEE CHAPTER 33 FOR THE WINNERS OF THE VARIOUS COMPETITIONS.**

Calypso, covered in Chapter 7, has spawned a number of sub genres of music and song, including soka (originally sokah), groovy soca, power soca, chutney soca, parang soca, rapso, jamoo and calypso jazz, the latter popularised more recently by Etienne Charles. Contemporary Jazz as well as our unique Pan jazz and Calypso jazz have become a part of the increasingly popular local Jazz scene. Jazz in Trinidad is now very popular with April being designated as Jazz month. There are numerous shows, many fashioned in true Jazz style with a relaxed tropical outdoor atmosphere that patrons can enjoy. Events include Jazz on the Greens, Jazz on the Waterfront, Sunset Jazz at many locations throughout T&T (see page 192).



Copper work depicting our various forms of musical expression, by the late Ken Morris (see profile Page 263)

AFRICAN

In Trinidad and Tobago music plays a pivotal role in African-based religions such as Orisha and Spiritual Baptist. Music in African culture plays a more important role than in Western cultures.

Musical instruments are varied and comprise drums, rattles, bells and any other items that can carry a rhythm. For example, the bottle and spoon are sometimes

used as musical instruments at informal gatherings.

African drums are used in churches, orchestras, dances and festivals. There are different types of drums such as the bougarabou, djembe, dun dun and talking drum. The bougarabou has a deep bass, rich full tone, and is played like a conga. It can carry the whole bass accompaniment. The dun dun is a double or single headed bass drum. It is played with sticks, wool covered beaters and the hand. The dondo or talking drum is held under the arm and struck with a curved stick, while simultaneously squeezing the ropes to change the pitch. The Djembe drum is considered a magical drum with powers to transport people into other worlds when played well. It is referred to as a healing drum because of its powers when played by master drummers. It has a wide variation of sound which has made it an important instrument in the percussion section of many bands. The djembe is always hand-carved from a solid piece of wood and headed with a goatskin. Originally, materials like cane, leather and wood were used for the rings and ropes, but today these are made from iron rods and synthetic rope.

The Kalimba or thumb piano (also called mbira or likembe) is commonly played as an accompaniment to song, but is also used for purely instrumental music.

Rattles are commonly known in Trinidad and Tobago as “chac-chac” and, like drums, are used in churches, orchestras, dances and festivals. Rattles are mainly made from the gutted fruit of the calabash (gourd) tree which is scraped, sanded and varnished or painted. Beads and/or seeds are placed inside the instrument. It is these beads or seeds that make the rattling sound when the rattle is shaken. There are several types of rattles such as gourd rattles, round rattles, rattle sere ileke and shekeres.

INDIAN

Music is a fundamental part of the various Indian festivals. Musical instruments include the tassa, tabla, dholak, majeera, bansoori, sitar and harmonium.

The most popular musical instruments are the drums, of which there were several types. There is the dholak, which provides the rhythm for most of the folk songs. It is a cylindrical, double-headed drum which is beaten on both sides. The larger side provides the bass and the smaller side the tenor. There is also the tassa drum which is made of clay covered with goat's skin. It is beaten with a pair of sticks. Usually several tassa drums are played together by a group of people. The tassa drums are used at weddings, Gathka dancing and Hosay celebrations.

The tabla, which was introduced into India by the Muslims of Persia is another type of drum which is an essential accompaniment to most musical performances. It consists of a pair of drums - one large and one medium sized - which is played with both hands on one end.

The Nagara drums have a leather face and a clay base. Like the tassa, they are played with a pair of sticks, and are played in Ahir dancing and at Biraha singing. In addition there is the bansoori, which is a bamboo flute with seven holes, and the harmonium, which resembles an organ, and has bellows which pump wind into the reed compartment.

There are also the jhal, majeera and sitar. The former consists of a pair of cymbals held in the hand and struck against each other. The majeera, which forms part

of the rhythm section of an Indian orchestra, is made up of two brass cups held together by a string. These cups are struck against each other. The sitar is an adaptation of the vina, with the sound board nesting on a gourd similar to a pumpkin. The face of the sitar is made of hand-worked teak over which there are seven upper strings and eleven to twelve lower strings which vibrate in resonance to the notes plucked on the upper principal strings.

In addition to the musical instruments they brought with them, the Indians fashioned a new instrument - the Dhantal - from their environment on the sugar estates. The dhantal is a long steel rod which is adapted from the prong used to connect the yokes of the bullocks that transported the cane-filled carts on the estates. The metal horse shoe used on the estate horses and mules was used to strike the dhantal. In this way the dhantal became a new instrument for providing rhythm.

Other forms of music:

Soca

Soca is a dance music, created by Lord Shorty, later to become Ras Shorty I (Garfield Blackman), which is a mix of Trinidad's calypso and Indian music rhythms. It combines the melodic lilting sound of calypso with insistent kadans percussion, and Indian musical instruments—particularly the dholak, tabla and dhantal—as demonstrated in Shorty's classic compositions "Indrani" and "Shanti Om". Soca and its derivatives (Chutney soca, Groovy soca, Power soca, Parang soca) have largely displaced mainstream calypso as the music of Carnival in terms of dance music.

Beyond our local traditions, there is an increasingly diverse music scene. There is a strong tradition of artists who grow their own "world music" from distinctly Trini roots: local fusion bands such as Joint Pop, Orange Sky, sitarist Mungal Patasar and his Indian-creole fusion music band Pantar and Orisha chantwell Ella Andall.

Chutney

Was born out of the East Indian influence in Trinidad, and derives elements both from traditional Indian music and popular soca music. Chutney soca music is a crossover style of music incorporating soca music elements and chutney music elements and is sung in Trinidadian Hindustani and English lyrics...a musical fusion of genres born from Indo-Caribbean people.

Rapso

Rapso is a uniquely Trinidadian music that grew out of the social unrest of the 1970s, though it is often described as a fusion of soca and calypso with American hip hop.

Rapso, the rap of soca, was born in 1970 with the song Blow Away by the late Lancelot Layne. A proponent of Trinidadian oral culture, Layne's research during the 60s showed that the African griot - travelling poets who spread news around villages had become the chantwell in the "street poetry". African

rhythms and historical content increased political consciousness in the local population. Despite these admirable aims, rapso remained in the musical wilderness. For years it was considered uncommercial and ignored by record companies.

The rapso fire kept burning mainly because of the work of one man, Brother Resistance/Lutalo Masimba, now known as the father of the movement. Through his unceasing efforts both at home and abroad, rapso gradually gained in strength.

Jamoo

Jamoo is a mixture of Gospel and groovy Soca music, (Jah music), defined by Lord Shorty in the early 1980's as the "Gospel of Soca".

Parang

Parang is a music with Caribbean and Latin American cultural influences. The word is derived from two Spanish words: *Parranda*, meaning "a spree or fete" and *Parar* meaning "to stop". Parang is a popular folk music originating out of Trinidad and Tobago. It is part of the Island's Hispanic heritage that originated from over 400 years ago during Spanish rule via Venezuela. (See Chapter 11 on Parang)...A combination of Latin American and Caribbean style music gave birth to Parang.

Pichakaree

Pichakaree is an Indo-Trinidadian musical form which originated in Trinidad and Tobago. Pichakaree songs are generally social commentary, and are sung using a mixture of Trinidadian, Hindustani and English words. The musical form was devised by Ravi Ji, spiritual leader of the Hindu Prachar Kendra. Pichakaree competitions are now an integral part of Phagwa celebrations. 2019 marked the 27th anniversary of this celebration.

Music allows for a variety of roles in the sector inclusive of vocalists, instrumentalists, lyricists, conductors, composers and arrangers. There are a number of music festivals in the country that span a wide number of genres including Jazz, Rock, Spoken Word, Classical, Pop, Folk, Parang, Calypso and its sub-genres.

Apart from the competitions there are many local artistes who compose and perform soca music at the various Carnival events and are a huge attraction each year especially at the Carnival fetes/parties.

The following persons are credited with starting these Soca art forms:

- Garfield Blackman/Lord Shorty/Ras Shorty I: Soca and Jamoo
- Sundar Popo: Chutney/Chutney Soca
- Edwin Ayoung/Crazy, Reyes Johnson/Scrunter and Marcia Miranda: Soca Parang
- Scrunter: Chutney Parang

Sundar Popo's famous locally written song "Nani and Nana" (English and Hindi lyrics) was the beginning of the chutney soca song, which has given an Indian tradition a distinctive Trinidadian identity....also instrumental in its mainstream emergence was Ras Shorty I's 1970s hit "Indrani: and later Sonny Mann's popular "Lotay La".

Other pioneers in the field of music include:

Patricia Bishop, Patrick Castagne, Andre Tanker, Antony Prospect and Greta Taylor.

Musical Groups/Choirs:

- Lydian Singers
- Signal Hill Alumni Choir
- Marionettes Chorale
- La Petite Musicale
- Love Movement
- Southernaires

These groups perform at the performing art centers around the country at various times of the year and especially at Christmas.

The various forms of music are performed on a variety of musical instruments including the steel pan.

Following are some of the outstanding performers and their musical specialty:

- Piano - Winifred Atwell, Ralph Davies, Russell Henderson, Paul Hill, Jocelyn Pierre, Felix Roach, Hazel Scott and Orville Wright
- Saxophone - Roy Cape, Earl Caruth and Jesse Ryan
- Trumpet - Etienne Charles and Errol Ince
- Bass - Cecil Fitt, Rupert Nurse and David Williams
- Guitar - Fitzroy Coleman and Steven Anthony Springer
- Keyboard - Raf Robertson
- Drums - Errol Wise



National Philharmonic Orchestra of Trinidad and Tobago

9 DRUMMING

Tambo bamboo, the Bongo, Tassa, Chutney and its various forms, Rapso, Tambrin, etc. (Calypso, Soca, Steelpan, Parang, are also covered, at the risk of repetition, in other chapters)

When 'skin' drumming was banned, tamboo bamboo, as a means of rhythm for singing and dancing at Carnival and other celebrations, came into being.



The Gasparillo Tamboo Bamboo Band

The Yoruba Drum Village Festival is held annually on the day before Father's Day in recognition of ancestors of the community who resided there from the 19th century, at which time the community was known as Yoruba Village/ Yoruba Town.

Many of the rich customs and traditions of the Yoruba remain in the Yoruba village, which is synonymous with East Port of Spain and include, Belmont, Gonzales, Morvant and Laventille. It is from within the bowels of this community that the steel band, calypso and many aspects of our Carnival traditions originated.

Types of drums and musical instruments inherent in our cultural celebrations: Baydum, Bemba, Boula, Claves/Toc Toc, Cutter, Dhantal, Dholak, Djemba, Guiro (Scratcher), Iron, Oumalay, Tamboo Bamboo, Tassa, Tumba and 'bottle and spoon'.

Drumming is included in the Best Village competition under the title of "drumology".



In Trinidad and Tobago African drums are used in churches, orchestras, dances and festivals. There are different types of drums such as the bougarabou, djembe, dun dun and talking drum. The bougarabou, which originated on the Ivory Coast, has a deep bass, rich full tone, and is played like a conga. It can carry the whole bass accompaniment. The dun dun is a double or single headed bass drum. It is played with sticks, wool covered beaters and the hand. The dondo or talking drum originated in West Africa. It is held under the arm and struck with a curved stick, while simultaneously squeezing the ropes to change the pitch.

The Djembe drum originated in Guinea, West Africa, and is played traditionally in countries such as Mali, Guinea, Ivory Coast and Senegal. It is considered a magical drum with powers to transport people into other worlds when played well. It is referred to as a healing drum because of its powers when played by master drummers. It has a wide variation of sound which has made it an important instrument in the percussion section of many bands. The djembe is always hand-carved from a solid piece of wood and headed with a goatskin. Originally, materials like cane, leather and wood were used for the rings and ropes, but today these are made from iron rods and synthetic rope.

The Kalimba or thumb piano (also called mbira or likembe) is a plucked idiophone unique to Africa. It is used widely throughout the continent, and is commonly played as an accompaniment to song, but in some areas it is used for purely instrumental music. Kalimbas are used in festivals, weddings and other major events, as well as daily life. After work in the evening, Africans sit in a circle, tell stories, sing and play the kalimba. The kalimba is also used to pass the time on long journeys on foot.

Rattles are commonly known in Trinidad and Tobago as “chac-chac” and, like drums, are used in churches, orchestras, dances and festivals. Rattles are mainly made from the gutted fruit of the calabash (gourd) tree which is scraped, sanded and varnished or painted. Beads and/or seeds are placed inside the instrument. It is these beads or seeds that make the rattling sound when the rattle is shaken. There are several types of rattles such as gourd rattles, round rattles, and shekeres.

The St. James’ Group VDOF (Village Drums of Freedom), formed in 1969, has annually held an event at the Ellie Mannette Park.

Tambrin (from tambourine)

Essentially Tobagonian, Tambrin is driven by three shallow goatskin drums: the cutter (high pitch), roller (rhythm) and boom (bass). The drums provide an African basis for the lead instrument, the fiddle, and the added percussion of a steel triangle. Tambrin bands dominated village social events (processions, weddings, boat christenings, harvest festivals) and island wide festivals right up to the 1960s and the advent of the DJ. Tambrin was once traditionally used for both adapted European dances like the quadrille, polka and waltz, and for the African-derived ritual dances, the reel and jig, for which it still provides accompaniment.



Tambrin drums

The Wake and Bongo

The Wake and Bongo honours the mystical side of Tobagonian culture, filled with rituals reminiscent of both Christian and African religious elements. This ritual is also native to Trinidad although each island celebrates it differently. In Tobago, a wake is a night ceremony held when someone has died. Relatives and friends of the deceased stay "awake" all night to honour the dead. Christian hymns are sung, and feasting is an important element. The bongo drumming comes after the burial, and is more African in tone. For example, participants believe that life and death are very closely knitted and the bongo is a way to ease the deceased's rite of passage to the other side. It is also intended to liven up the “dead house” by encouraging grieving relatives to find joy in life again.

Tassa Drumming

Tassa drumming, Trinidad-style, made its international debut in August 2005 when the Petrotrin Boodoosingh Tassa Group was selected to represent the country at the World Championship of Performing Arts in the United States of America.

The tassa ensemble was brought to Trinidad and Tobago from India by indentured labourers in the 19th century. It consists of three drums: the "cutter", which is the lead drum that carries the beat or "hand", the "fuller" that carries the supporting rhythm, maintaining a steady beat without variation and the bass, providing the heavy booming rhythm. A pair of large brass cymbals called Jhanji, completes the ensemble.

The "cutter" and "fuller" are bowl-shaped drums. They are made of clay and covered with the skin of ram goats. Two pliable sticks, chupas, whose ends are wound with adhesive tape into a strong tapering knot, are used to beat these drums. The bass is barrel-shaped and made of cedar. This too, is covered with goatskin, but unlike the others, is beaten at both ends with the hands. All drums are strung around the neck with strong cloth

Originally, tassa ensembles performed at Hindu weddings and in the Muhurran or Hosay parade, a Shiite Muslim commemoration of the deaths of the grandsons of the prophet Muhammad. The public performances of tassa ensembles have now extended beyond these original functions, as tassa music has become part of Trinidad and Tobago's rich and diverse culture.

East Indian rhythms tend to resonate via the scintillating sounds of the Dholak drum to the Dhantal and to the Harmonium, often an integral part of Indian wedding celebrations and of course, at the annual Hosay festival. These rhythms also blend with the other cultural forms, e.g. Peter Minshall's Mas production inclusion of the tassa in a couple of his mas band presentations, Zodiac and River.

In recent times there have been more frequent mergings of the steelpan and the tassa drum.



Tassa drummer. Artwork by Jeffrey Pataysingh

A First Rate Sound

Heartiest congratulations to double champs First Citizens' Dragon Boys on being crowned National Tassarama Champions 2018 and placing 1st in the Prime Minister's 2018 Best Village Tassa Competition held at the National Academy for the Performing Arts.

We are proud supporters of our diverse cultural heritage and the cherished local artform of Tassa.

First Citizens' Dragon Boys
celebrate their victory



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First Citizens
CELEBRATING THE FIRST 25

10 DANCE

We are a rhythmic people. Dance, defined as the movement of the body in a rhythmic way, usually to music, is such an integral part of any culture and is no exception to Trinidad and Tobago. The various historical influences and inhabitants on these islands have left an indelible mark on its culture and especially the forms of dance...we even walk in a rhythmic way, some with a 'bounce', a wiggle or a strut.

Starting with our indigenous settlers, the Amerindians, we move through the maze of influences of the Spanish, African, French, British and East Indian, followed by a touch from the Chinese, Jews, Syrians, Lebanese, Portuguese and Dutch. The North Americans too, with their life-style, music, and dance influenced our cultural and artistic development (especially via their Chaguaramas occupation as related in the calypso classic 'Jean and Dinah' by the Mighty Sparrow). The access to radio, news and television also had their impact. Other groups that made their presence felt were the Irish and the Canadians in the field of religion and education, and the Scots who settled mainly in Tobago for military purposes. And of course our Venezuelan neighbours with whom we have had continuous interchanges for centuries.

"Combos" (short for combined orchestral instruments) or Brass Bands (emphasis on saxophone and trumpet) were once very popular before the advent of synthesised music. It is however still a welcome sight and sound on the dance floors.



One of the icons of Trinidad and Tobago dance, Molly Ahye



Beryl McBurnie, icon of dance
(see profile page 260)

French Legacy

During the late 18th century when the French arrived in Trinidad and Tobago, they brought with them not only a large entourage of African slaves but also their own life styles with a great deal of joie de vivre. Fetes were held in the plantation Great Houses, introducing the courtly dances of Europe, including the Minuet and Waltz, (social dances for two people) which were very popular at the time. The slaves who worked in and around these houses quickly copied the style and dress of their masters and mistresses, and, in their own fetes, they mimicked the dance, adapting and super-imposing on their own movements the ceremonious bows, the grand entrances, the sweeping movements, graceful and gentle gliding steps with all the coquetry of the French. To these they added the drums of Africa, a spicy subtle sensuality which gave the Minuet a particular effervescent quality, a distinction of the peasantry.

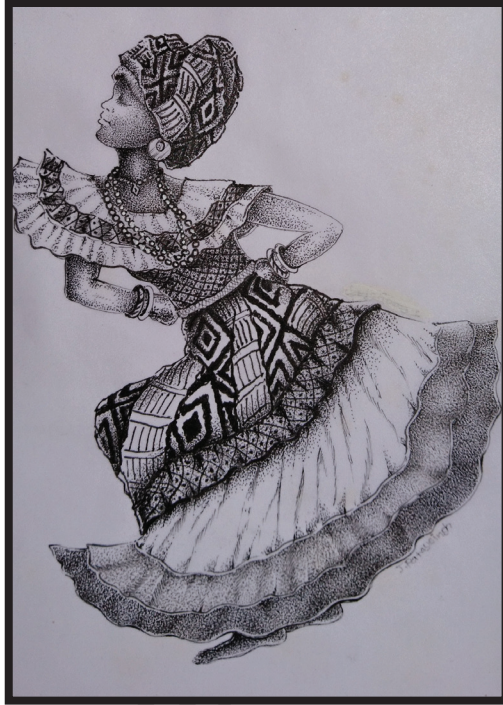
The French inhabitants and slaves left a legacy of Ca, c'est le Bel Air, Bélé a folk dance inherited through the ages from the French slaves of Martinique and Guadeloupe. It may be the oldest Creole dance and it strongly reflects influences from African fertility dances.

Spanish Legacy

Few cultural remnants have been left by our original Spanish forebears, but the two way traffic between us and our Venezuelan neighbours makes it possible for us to refresh, preserve and cherish the beauty of our Hispanic legacy: dances like the Castilian with its swaying movement from side to side and a two-step shuffle of the feet transferring the weight of the body from one foot to the next to accompaniment of the Parang music.

The folk culture is rich and vibrant, and this is owed to the ingenuity of the forefathers who were to adapt and blend the best of the traditions superimposed on them, using theirs as the basic ingredient, as this country was dominated by one great nation or the other; each leaving its mark with no slight imprint. The picture is indeed a mosaic, which never fails to baffle the casual visitors to these islands. On investigation however, one would soon be able to fit the pieces of the jig-saw puzzle together to discover a fascinating picture. Many races, many different faces, many cultures, which all add up to a rich variety of folk cultures.

The local dance scene spans regional folk dance (the most popular being the indigenous limbo, bongo, and bélé), ballet, jazz, ballroom, Latin, modern, and other styles from around the world.



Artwork by Jeffrey Pataysingh

The African influence can be seen in several of the folk dances of Trinidad and Tobago. Dances such as the Bongo, Kalinda, Shango and Limbo owe their roots to Africa.

Bongo

The Bongo is performed at the house of the deceased on the night of the wake (the night before the funeral). The dance depicts the passing of a person from one world to the next. No costume is worn. Enclosed by a circle of people, the dancers move in the center while five or six qua-qua players are stationed at one side. The qua-qua is the musical accompaniment for the dance and is simply two pieces of bamboo struck or clapped together rhythmically by the players. The flat sound is struck in the tempo tack-tata-tack-tack, tack-tata-tack-tack.

Usually one dancer performs at a time, but several might compete by dancing together. The basic movement consists of dropping one foot behind the other which is kicked quickly, slightly forward, twice. The arms are outstretched or held slightly forward and upward. Both shake naturally as the hops and kicks are made. There are several variations on this dance.

Kalinda (Stickfighting)

The Kalinda is an African performance of dance, singing and stick fighting. Of these, stick fighting is the most prominent and can be seen in Trinidad and Tobago's Carnival celebrations. Stick fighting is also called "Creole wood", "Bois", and "Bataille Bois", and is performed by men only.

Normally, the stick fighting takes place in the open in a “gayelle (gayal)” or circle formed by the onlookers. The drummers squat on one side with their small keg drums: one “cutter” and two or three “foolay” men. Both hands are used in beating the drums. A small group of men consisting of a chantwell and chorus sing the stick fight or Kalinda songs or “lavways” to the rhythm of the drum. It is the chantwell duty to egg on the fighters. The songs are in English and French Patois and boast of the prowess of the batonniere or stick fighter.

A “batonniere” may fight in his everyday clothes or in a special costume made of coloured satin decorated with beads, swansdown and tiny mirrors. On the chest and back are heart-shaped decorations. A head-tie is worn closely and tightly over the head with two long ends hanging on either side. Stockings and alpagats complete the wear.

The stick, about one inch in diameter and four feet long, is a piece of cured poui or “a-ou-ray”. Some fighters “mount” their sticks, i.e. they have prayers said over the stick in order to make the user invincible.

When the drumming starts, one batonniere would throw his stick inside the ring and the rival would accept the challenge by jumping in and waiving his stick. Both would dance a Kalinda jig and then move around making mock play motions with the stick. The fighters are egged on by jeers or praises. During the stick fight a blow might be made at any time. Blows are always made above the waist.

The Kalinda Dance step is a sort of jig. With body bent forward and arms, with or without stick, slightly upraised, the dancer performs rapid foot movements from side to side. Sometimes the dancer-fighter moves backward hopping on one foot while placing the other behind. All foot movements go in time with the drum beats. At the same time hands and sticks are moved about in a variety of positions.

Shango

The Shango is a religious dance of African origin and is performed in honour of the Yoruba god Shango. It is usually performed daily and nightly for three or four weeks of the year. People from far and near come to the ceremony seeking either to be cured from some sickness or to have a spell cast upon a lover or an enemy. Payment is usually in the form of donations of rum or animals such as a goat or a rooster/cock.

The dance is performed in a tent covered with galvanized iron sheets and blocked around with coconut leaves. The audience sits around three sides of the tent on bamboo benches. Three or four drummers sit on the ground on the fourth side, while a flower-covered altar with burning candles stands in one corner. The singers, accompanied by the drummers, start off with a song of African derivation. The set of drums includes a “cutter” and one or two “foolays”, all made out of hollowed out gru gru wood and covered with dried goat skin. Each drum is beaten with the palm of one hand and a stick held in the other, or beaten with both hands.

One dancer starts off and is followed by others. The music and dance movements become increasingly frenzied until a dancer drops and writhes on the ground. At this stage the dancer is said to be possessed by the spirit. If a sacrifice is to be made, it is made at this stage.

The basic step of the Shango dance is in the rhythm. With body loose and hands raised or held behind the back, one leg with knee slightly raised, is moved forward. The foot lands flat for all movements except for the final step when the appropriate foot is pulled slightly backward. The first two steps are longish and the last three, very short. The body is allowed to move at will. The basic step is repeated all over the floor until the last stages when the legs, hands and body are flung rhythmically in all directions.

Limbo

The Limbo is a unique dance and is also known as the "Under Stick Dance". The origins of the limbo dance can be traced back to the mid or late 19th century, where it was performed at 'wakes' (pre-funeral gatherings) and may be related to African legba or legua dance. Limbo was also performed in West Africa where it was used to train young initiates of the tribe in physical fitness and dance. It was brought to Trinidad by slaves who practiced it at wakes during the Bongo session.

It is believed, that the people of Trinidad during this dance portrayed going down in the hold of a slave ship; no matter how they twisted or turned, squirmed or arched, they would go deeper and deeper -some would make it, some would not. Because the space between the deck and the floor was so narrow, slaves had to maintain this cramped position.

Today, the limbo dancer moves to a rhythm and dances under a stick, held up by a person on either side (or by a stand). The dancer, bent over backwards, must manoeuvre under the stick without touching or bumping into it. If the dancer is successful, he/she must repeat this again and again with the bar being lowered another "notch" each time.

Each dancer does this until there is only one left standing who has not touched the bar, fallen down, laid on the floor or used his/her hands to keep balance. On-lookers as well as other dancers would clap and cheer and sing while the dancer tries to go under the stick. This dance was very popular at beach parties.

In the mid 1960's a Fire limbo was done as a stage act but legal/fire hazards made this cease publicly. The Fire Limbo is a normal Limbo except the stick is set on fire while the dancer performs. Sometimes, the dancer may have a lit torch and would blow alcohol from the mouth to the torch for an explosive burst of flame. The Fire Limbo was not done socially, and was performed by professionals and should not be tried at home for obvious reasons. Eventually local entertainers adapted and transformed the ritual into the stage performance as it is today, spreading it throughout the region.

Holly Betaudier and Julia Edwards are both credited for its development as an artistic dance. Up to the 1950's and maybe later the ritual known as 'limbo' was still practised at wakes in rural Trinidad and Tobago. Julia Edwards (known as the First Lady of Limbo) and her company appeared in several films, in particular "Fire Down Below" (1957), and toured internationally in the 1960s and beyond.

Traditionally, Limbo was found in fishing villages such as Carenage, Blanchisseuse, Mayaro, Toco and Cumana, but it became popular in the night clubs of Port of Spain during the mid-1940s, spread to other Caribbean islands and then to North America and Europe. In 1948 Limbo was taken out of the countryside and into the ballroom by Charles Espinet, Sub-editor of the Trinidad Guardian. The Youth Council of Trinidad and Tobago presented the "Little Carib Company of Dancers in Limbo" at the Overseas Forces Club in April 1948. That was the first time Limbo was presented theatrically, and since then other dance groups have included Limbo on their programmes, both at home and abroad.

The Limbo dance has gained international recognition, having been featured in several Hollywood movies. The dance was again thrown into the spotlight when Trinidad and Tobago native, Shemika Charles copped the Guinness World Record in 2010 for Lowest Limbo Dancer in the World and again in 2016 for The Farthest Distance in Limbo Under 12 inches. Shemika also appeared on the popular TV show America's Got Talent in two different seasons. In 2017, she took the Limbo dance to an all new low when she successfully manoeuvred under an SUV, while holding a tray of drinks in each hand!



Limbo

East Indian Legacy

There are also the various types of East Indian dances, which range from classical Indian dance to chutney.

They walk on stage in a tinkling, shimmering shower of bells, and then there is silence. The lights come up. "Ta-ta-ta-te-ta...." intones a dancer into the microphone. The dance begins. Feet furiously slap the boards of the stage to the rhythm of the chanted syllables. The bells, called gungurus, meticulously tied to the dancers' ankles, tinkle in unison, the slap-slap and ching-ching sometimes in time with, sometimes in counterpoint to the instruments played by an orchestra. This is kathak, a dance style originally from India, and now part of the repertoire of classical Indian dance in Trinidad.



Artwork by Jeffrey Pataysingh

Chutney, named after the spicy condiment served with Indian food, is a folk dance based on the tradition of eunuchs (hijiras) doing demonstrative dances at pre-wedding parties called maticors.

The long-running Trinidadian television show, Mastana Bahar, was one of the faces of Indian culture in Trinidad.

Bollywood, the Indian film industry, is known for its syncretic styles of song and dance. Trinidad television and cinemas have been faithful to Bollywood,

and the dances from these films have become just as popular as chutney.

Performed to film music, these dances feature a fusion of moves from pop, hip hop and modern dance, with just a hint of Indian classical dance, and are usually done in Indian-influenced costumes, as is chutney dancing.

Other Indian dance techniques:

Kuchipudi, from southern India, uses fast, rhythmic footwork and sculptural body movements. Stylised mime, using hand gestures and subtle facial expressions, is combined with acting, occasionally including dialogue spoken by the dancers. Its themes are mostly taken from the scriptures and mythology. Historically it was performed as a dance drama, with dancers taking different roles. In its blend of performance techniques, Kuchipudi is unique among Indian classical dance styles.

Orissi (also called Odissi) is a style from eastern India. Its practice is ancient, with Orissi dancers found depicted in murals dating as early as 1 or 2 BC in India. The dance is very graceful and based on the bending of the legs, the waist and the head. Hand movements and facial expression are also very important. Its origins lie in temple dancing, and among the popular themes in today's Orissi dance is the love between Radha and Krishna, two Hindu deities.



Cultural fusion of East Indian and African dancers, accompanied by the Steelpan

Chinese Legacy

The Dragon dance is a traditional Chinese dance and like the lion dance, it is most often seen in festive celebrations. The dance team simulates the imagined movements of a river spirit in an undulating manner. The dragon dance is often performed during Chinese New Year. The movements in a performance traditionally symbolise the roles of dragons demonstrating power and dignity.

The Lion dance is another form of traditional Chinese dance in which performers mimic a lion's movements in a lion costume to bring good luck and fortune. The lion dance is usually performed during the Chinese New Year and other Chinese traditional, cultural and religious festivals. It may also be performed on occasions such as business events, special celebrations or wedding ceremonies.

Middle Eastern Legacy

Belly Dancing has a long history in the Middle East as a folk, social and performance art and is practiced by those descendants at home and abroad globally. Here in Trinidad and Tobago it is no different and is the most widely known of dances from that region although the dupke dance too is popular among the Lebanese-Syrian community



Chinese
Dragon
Dance



Belly
Dancing

CARNIVAL AND DANCE

Introduced here by the French, the Carnival evolved in stages from the exclusive masked balls of the elite on the one hand, and the Cannes Brulees (burnt canes) brawling and ludicrous caricaturing by the slaves of the early 1800's on the other, to what is now called either "The Greatest Show on Earth" or "The Greatest Street Party on Earth", compared only to the Carnival of Rio de Janeiro, Brazil.



Modern Carnival in motion
Artwork by Jeffrey Pataysingh

Panorama

Panorama's steelband music is in a class of its own on a national scale, a phenomenon to behold and be heard. The motion of the steelband players rocking and grooving to the sound and rhythm of the engine room, the percussive centre of the steelband; the motion of the fans dancing to this music, percolating at a clipped rhythm that guarantees body and tempo should become one; chipping (slow, steady sliding steps as you move forward with the bands), wining (gyrating of the hips), and jumping up (vertical with hands in the air, and in time with the music)...these are the dances of Carnival and the dances inspired by steelpan music.

We also practice a variety of dance styles inclusive of Modern, Classical, European, Tap, Hip-Hop, Folk, Ballroom, Latin, African, Bollywood, Classical and modern Indian.

Soca is a pulsating dance music which is a mix of Trinidad's calypso and Indian music rhythms that naturally invites the rhythmic movement, swaying of the hips and shuffling of the feet in an infectious continuous movement. This dancing that defines the Carnival celebrations in both islands include the waving of the hands, the jumping of the feet off the ground and the pelvic tilts and thrusts and rolling of the buttocks in innovative and energetic movements.

King Sailor Dance

There are more than 10 different steps to the King Sailor Dance. King Sailor as a character and the Firemen stokers were still evolving from the militaristic bands that were around since the 1800s. We are aware that maritime

exercises have greatly influenced island life, so that whether the Governors were Spanish or French, English or Dutch the sea with its intrigue of boats and men were to provide a reference point for 20th century imitation. Their swinging steps with fancy walking canes continue to mesmerise as they prop, pose, wave or twirl their sticks.

Errol Hill in his book *The Trinidad Carnival* describes the Fireman's Dance as "pushing long iron rods as they shuffle forward, bent low at the knees, shoulders held back."

Old Time Leggo

The Leggo or Break Away was the dance which gave the physical interpretation of our early Calypso or Kaiso as it was then called. Such was the motivation of a people who had the joy of life and who understood the importance of festivity to their sanity. The term Leggo is very appropriate because of its intentions: to let go, to break away, to free one's self from the shackles of daily mechanical movements, limitations and inhibitions, religious and social sanctions, in an atmosphere conducive enough to enable to feel a communal bond with others of the same intention.

The Manzanares

A buoyant dance with brisk swinging movements with a step from side to side. Smooth fast gliding turns with much swinging of skirts, manipulated by energetic hands. This is especially popular at Christmas when old folks join the young ones to go "Paranging". A fine tribute is paid to Rio Manzanares, the river which flows through Madrid in Spain. Although many may not have the facts, oral tradition has made it possible for all this rich culture to be retained.

The Castilian

A favourite of the ballroom set up to about twenty years ago, the Castilian is still enjoyed by our senior citizens who are nostalgic about its charming and graceful sweeping style, and the youngsters who are general dance enthusiasts. Known also as the Spanish Waltz, the Castilian in comparison to other versions of the waltz has a stronger, vibrant and earthy quality which varies from country to town, between rustic and refined. A slight dipping step punctuates the first beat of the bar and lifts on the second and third with a light stamping movement. There are long running steps and turns with the body leaning towards the direction of the turn.



Dancing the Cocoa. Photo by Edison Boodoosingh

Dancing the cocoa

This refers to the shuffling dance that is done amidst fermented cocoa beans, as they are sun-dried. The movement of the feet helps to aerate and turn the beans while removing the slimy pulp from around them, enabling uniform drying and preparation for sale to processors.

Tobago's Charlotteville Harvest Festival includes a re-enactment of the cocoa dance.

While many of the dances are performed in both Trinidad and Tobago there are some that are more unique to and popular in Tobago:

Bélé

Its origin in Tobago is uncertain, but the village of Patience Hill in Tobago is known to be the home to many Bele greats. Mr. Rowe, a Grenadian who lived at Patience Hill was a famous Bele drummer. There, the French Bele was danced mostly by aged or mature people. The reason for this was that the dancer had to develop grace, poise, posture, elegance and a sense of timing. The Bele was a competitive dance. The Costume consists of a full flowered dress, beautifully decorated, a cape and lots of beads hanging around the neck. The changing of the feet, the displaying of a well-made dress, heads held up with a neatly tied head dress and the gracefulness of each dancer, are sights to behold.

[Note Tobago's unique Culture and the Arts are covered in chapter 29, see page 188]



Bélé

Congo Dance

A dance that kept African traditions alive. The Congo is a strong and fast dance with lots of pelvic movements. In recent times, this dance has been known to merge with the Bele to produce the distinctive Congo Bele, performed solely in Tobago.

Funerary Dance/The Bongo (also practiced in Trinidad)

An essential part in some rural wakes, the bongo, is danced in honour of the dead. This dance originates in West Africa where death is not mourned except perhaps in the case of the young, and the beliefs that the deceased can join one's ancestors and remain within easy reach or calling distance, sometimes returning to the family through a new birth. The continued attention even in death ensures the protection by the ancestor of the family involved. Because music and dance play an important part in all the rites of passage, it is believed that the deceased must be provided with the necessary conditions for a happy passage beyond.

There usually is the singing of hymns, the playing of card games, storytelling and humorous banter, and of course, Bongo Dancing.

Folk dances have always been an integral part of Tobago Culture. Most Tobago Folk Dances tell a story, project feelings, carry a message or foster a way of togetherness with the people. It is estimated that Tobago has approximately twenty-five types of Folk Dances. Some of them are:

Heel and Toe

Dancers start on their heels and then their toes. There is always a one-two shuffle to position the feet of the dancers after the heel and toe steps. The dancers may face each other or stand beside each other to start.

Kalinda

A stick fight dance where each performer is armed with a stick about four feet long. Skills, as well as technique, are needed for this dance. A skilled

stick fighter is known by the swiftness of his feet, the movement of his hands and shoulders, the shifting of his head and the focusing of his eyes. Regular days for stick fighting are Fridays, Saturdays, Public Holidays, Carnival Days and Emancipation Day. For costumes on festive days, brocade or satin are made into bloomer pants (short and fitted) and a short sleeved shirt with a heart shaped appliqué decorated with fringe and pieces of mirror to dazzle the opponent. The stick fighters wear head gear of coloured cloth with hanging pieces tied over each ear, under which pads are worn for protection.

Lancers

This prestigious dance is frequently done at dance halls. Eight persons (four males and four females) are required at any one time to do this dance. Persons have to be well dressed and if they dance below expectations, they are replaced immediately.

Maypole

The people of Bethel and Canaan are known to be very good Maypole dancers. This dance is mainly done by adults, even though children are drawn to the colourful ribbons. This dance needs a pole about twelve to fourteen feet tall, with ribbons of different colours according to the number of dancers. (8, 10, 12, 14). Each dancer is costumed according to the colour of the ribbon held. As some dancers move to the left, others move to the right passing in front and behind each other to plait the Maypole ribbons. The Original inhabitants, the Caribs and early Spaniards are believed to have had some influence on this dance.

Masquerade

This dance is known in Tobago as the dance of the Tobago Speech band. Each character utilised different music, speeches and different types of dances in delivering their performances. Each masquerader carries a sword of his own choice, a beautifully made top hat decorated with diverse colours of kite and crepe paper. These bright costumes also sometimes include a mask.

Paseo

The Paseo is danced very slowly with movements resembling the Waltz and the Castilian.

Pique

Like the Bele, this dance is said to be of French origin. It is a much faster dance than the Bele with a smooth glide and an upright body movement. It is believed that the Pique is a mating dance. Some say it was introduced to Tobago from Trinidad while others credit other Caribbean islands with sharing this dance.

Quadrille

Equal numbers of males and females are needed to perform this dance. Like most other dances of Tobago, the Quadrille is performed with the timing and changing of the music. The first, second, third and fourth "figure" have different music and timing. The Quadrille is danced at weddings and on festive days.

Tobago Jig

The Tobago Jig is a very dainty dance performed to celebrate weddings, christenings/baptisms and other functions that call for community merriment. The Tobago Jig bears semblance to the Jig of pre-eighteenth century France and England. It is danced by a couple wherein the dancers circle each other, move away, travel again to meet, dance facing each other and then cross partners. The costumes are based along European lines and Tambrin music is played.

Tobago Reel (See page 198)

It is said that when danced, the Tobago Reel can reach such great intensity that it creates an atmosphere for spirit possession. Before marriage, a Reel Dance is held in honour of the ancestors so that they can bless the young couple and offer spiritual guidance. At wakes, the Reel is performed to guide the soul of the deceased and to summon the ancestors to assist in this rite of passage. The Reel Dance is also performed on other village occasions. It is a couple's dance with bent knees, leaning forward in a sort of stamp and shuffle movement. The costumes are very colourful skirts and blouses, complete with neck scarves and head ties. Men wear simple trousers and shirts with the occasional use of a short jacket or tail coat and top hat.

The following are some well known groups in the field of dance:

- The Little Carib Theatre was the first folk dance company to be established in Trinidad and Tobago. Little Carib Theatre (1948, Beryl McBurnie)
- Lilliput Children Theatre (1974, Noble Douglas)
- Noble Douglas Dance Company (1985)
- Arawaks Dance Group (1950's, Torrance Mohammed)
- Astor Johnson Repertory Dance Theatre
- Shiv Shakti Dance Group
- Nriyanjali Dance Theatre
- Wasafoli African Dance Group
- Metamorphosis Dance Company



Lilliput Children Theatre

In 1962 Trinidad and Tobago got its first television station TTT. As the station grew many local programmes were aired featuring music and dance such as Teen Dance Party, Party Time, 12 & Under, Mastana Bahar and Indian Variety.

“COMBOS”/BRASS BANDS

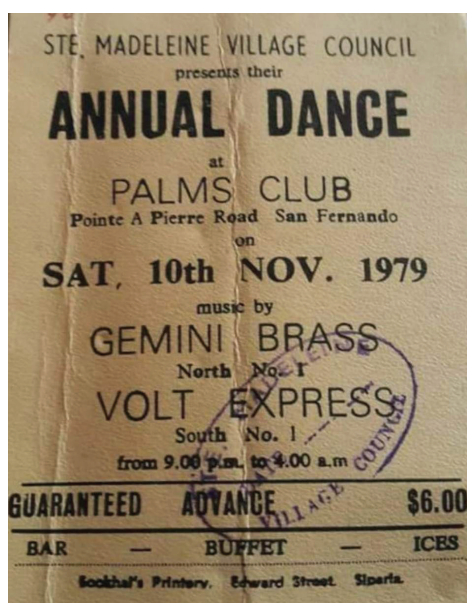
In the early stages of the development of our unique brand of Trini music in the 1920's to the late 50's, the instruments in any band were of the acoustic type. Instruments like the box bass made out of a wooden box with metal pegs over a central hole created a resonating bass sound. Then came the upright string bass with the electric guitar eventually replacing the box or acoustic guitar.

In the rhythm section of the old bands, tom toms (congas) along with the indigenous bottle and spoon and the iron (borrowed from the steelbands) accented the music and gave it that true grassroots Trini flavour.

The brass section was eventually added, completing the “combo” as it was called (as in combination of instruments). The trumpet, trombone and sax added their special touch to round out the full ensemble.

“Combos”/Brass Bands of yesteryear and today (many no longer exist):

Ancil Wyatt, Bert Bailey & The Jets, Johnny Lee and the Hurrricanes, Cassanovas, Esquires, Felix Roach, Flamingoes, One World Contraband, Rupert Clemendore, Silver Strings, Trinidad Troubadors, Atlantik, Bentley "Watap" Jack, Bert McLean Orchestra, Bertram Inniss, Bonaparte Brothers, Blue Ventures, Caribbean Traffik Jam, Choy Aming, Cito Fermin, Clarence Curvan, Cyril Diaz, D' All Starz, Dutchy Brothers, Ed Watson, Edmundo Ros, FitzVaughn Bryan, Frankie Francis, Gemini Brass, Volt Express, Horyzon, JMC Triveni Sounds, John "Buddy" Williams, Kalyan, Lionel Belasco, Mano Marcellin, National Indian Orchestra of Trinidad and Tobago, Naya Zamana Orchestra, Norman "Tex" Williams, Pal Joey Lewis Orchestra, Richard "Boyie" Lewis, Ron Berridge Orchestra, Pelham Goddard/Charlie's Roots, Roy Cape Kaiso All Stars, Sel Duncan, Syl Dopson, The Ray Sylvester Orchestra, Vin Cardinal, Watty Watkins, Xtatik, Dil-E-Nadan, JMC Triveni, Cyril Ramdeo, Five Fingers.





Joey Lewis and his Orchestra LP/Record/Album



Mano Marcellin LP/Record/Album

11 PARANG

Parang is a popular folk music originating out of Trinidad and Tobago, a part of the Island's Hispanic heritage that originated from over 400 years ago during Spanish rule via Venezuela.

The singing of the Parang groups at Christmas time tells the story of the birth of Christ in the songs of the Serenal (from the Spanish Serenata – a serenade) and the Aguinaldo, a distortion of the Latin “Agnus Natus”, or birth of the Lamb.

At Christmas time, our islands abound with indigenous music-carols of Hispanic origin we call Parang and Soca Parang.

Under the Venezuelans who migrated to work-in the cocoa fields (Cocoa Panyols) emerged a distinctive type of music, known as Parang, which has become our official music at Christmas time.

Parang is a music with Caribbean and Latin American cultural influences. The word is derived from two Spanish words: Parranda, meaning "a spree or fete" and Parar meaning "to stop".

There are various types of subgenres of parang like Serenal, Nacimiento, Aguinaldo, Castillan, Estrebillo, Warap or Guanapo, Bolero, Galleron. Some are distinguished lyrically- based on what they sing about - some musically - some chord and song structure, etc. Then there are different styles according to the region. So, for example, Lara Brothers from Santa Cruz has a very unique style, while La Familiar de Rio Claro, from deep south has an equally distinctive but very different style. Parang in Matelot is very different to Parang from Tabaquite and Paramin. There is Creche, the French influence, which often has more of a kaiso beat. But today the younger Paranderos sing everything, trying to preserve the variety but still bringing their own flavour to it.

From as early as September, Parang bands and music begin making their appearances and radio stations play parang.

Parang was sung in those villages where the Venezuelan immigrants and their children settled, like Siparia and Lopinot, but it was not generally very popular among Trinidadians. After about 1970, thanks greatly to Holly Betaudier, there was a parang revival and interest in it spread.

No one did more to make parang popular than Daisy Voisin, known as our 'Parang Queen'. She was born in 1924 in Siparia, a traditional centre of the Spanish culture in Trinidad. She was the leader of the Parang group called “La Divina Pastora, (Holy Shepherdess, The Virgin Mary, Patron saint of Siparia), which became the most famous of all parang bands in the 1970s. Other pioneers were Clarita Rivas and Gloria Alcazar.

Parang parang parang! A-I-EEE! The Arima group, the San Rafael Authentic Parang Association, holds its Easter Parang celebration outside of the usual Christmas peak Parang season. It's a time to commemorate the Passion and Resurrection of Jesus in song and is billed as a 'fun for the whole family' event.



Daisy Voisin (See Page 270)

At Christmas, parang is the traditional form of music as is a modern mixture called soca parang. Pastelle, black cake, fruit, cake sweet bread, paimon, Peardrax, ponche de creme, ginger beer and sorrel are the traditional foods and drinks. Christmas is one of the biggest celebrations in Trinidad and Tobago, celebrated by everyone regardless of their religious affiliation.

Parang groups and individuals: Sangre Grande's Homer Parenderos, Gloria Alcazar, San Jose Serenaders, La Divina Pastora, Henry Perreira, Alicia Jagassar, Sharlene Fores, Flores De San Jose, Crazy, Baron, Scrunter, Marcia Miranda, Kenny J, Lara Brothers, Los Tocadores, Fuego Caribeño, Irvys Juarez, Rhonda Rosales, Los Alumnos de San Juan and del Caribe, Las Estrellas De Paramin, Los Paramininos, Los Alacranes, Brasso Seco Paranderos, El Sabor, La Tropical, Lopinot Paranderos, Los Paranderos de UWI, Sancouche, Santa Rosa Serenaders, Voces Jovenes.

Parang Soca artistes: Crazy, Scrunter, Marcia Miranda, Kenny J.

Chutney Parang artiste: Scrunter.



December 2018. Soca Parang artiste Marcia Miranda serenades an adoring fan in Tobago

Trinidad's distinctive Christmas music, parang, is derived from the folk music of Venezuela, across the Gulf of Paria — complete with Spanish lyrics. And during parang season, with fiestas and competitions in full swing, you'll hear many Spanish words and phrases flying fast and furious. Here's some basic parang terminology to get you started.

Parranderos	The singers and musicians who go from house to house, singing in an old Spanish dialect, sometimes with English sprinkled in
Parranda	The act of spreading musical cheer
Cuatro	A small four-stringed instrument in the guitar family, a parang staple
Maracas (or shak-shak)	A pair of rattles, usually made from calabash gourds
Cüiro (or scratcher)	A hollow open-ended instrument with a serrated surface played by rubbing a stick along the notches to produce a rasping sound
Guarapo	An upbeat song on any topic
Estribillo	A lively number involving calls and responses from the audience
Despedida	The final tune, giving thanks for sharing good times with the host

Parang Glossary



Parang depicted on Trinidad and Tobago postage stamps

12 FETE/FETING

We are the celebratory type, 'anything for a fete', as we are characterised. Our use of the word 'fete' comes from the French meaning 'party'. According to the calypsonian Gypsy, in his "Rhythm of a People"...Nobody could fete like we.

Calypso: RHYTHM OF A PEOPLE
By Gypsy (Winston Peters)

Chorus:

*It's just the rhythm of a people,
Expression of their culture moving on
Man, is the rhythm of a people
Expression of their culture moving on,
Nobody could wine like we
Nobody will shine like we
Nobody could fete like we
No, not in the same degree.*

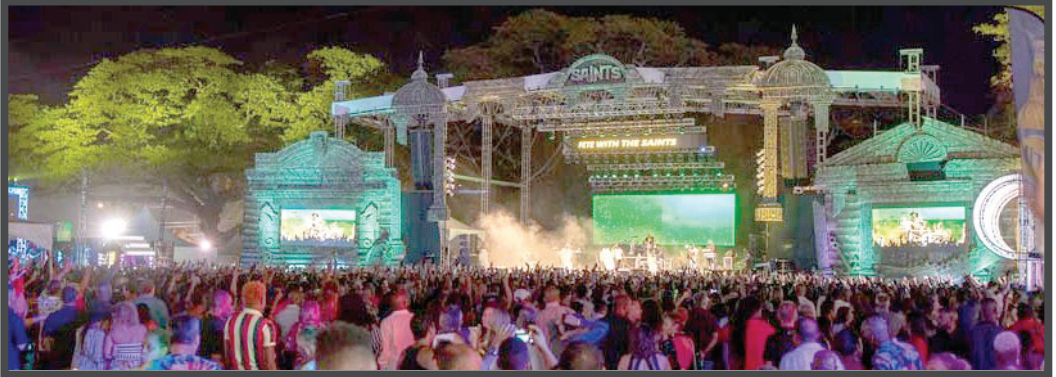
Another Calypso that defines us in the context of a fete-loving people is the calypso 'Trini 2 de bone' by David Rudder and Carl Jacobs: Welcome, welcome one and all to the land of fete, Trini to de bone, Trini to de bone.

Cooler fetes, All Inclusive fetes (around Carnival time)...you name it, on land or at sea, there is that type of fete. We even fete in the face of adversity...Curfew fete, Hurricane fete, Earthquake fete...any reason, however appropriate or inappropriate.

In the Trini context it is a party...loud music, lots to eat and drink, dancing into the wee hours....we feting!

There are friendly games called fete matches, usually of cricket, football, hockey- where the main accent is mostly on liming and having a good time rather than winning.

During the late 18th century when the French arrived in Trinidad and Tobago, they brought with them not only a large entourage of African slaves but also their own life styles with a great deal of joie de vivre. Fetes were held in the plantation Great Houses, introducing the courtly dances of Europe, including the Minuet, which was very popular at the time. The slaves who worked in and around these houses quickly copied the style and dress of their masters and mistresses, and, in their own fetes, they mimicked the dance, adapting and super-imposing on their own movements the ceremonious bows, the grand entrances, the sweeping movements, graceful and gentle gliding steps with all the coquetry of the French. To these they added the drums of Africa, a spicy subtle sensuality which gave the Minuet a particular effervescent quality, a distinction of the peasantry.



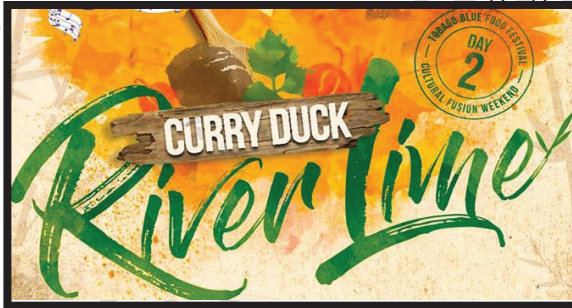
2019. St. Mary's College "All-inclusive" Fete



Typical Carnival fete scene

13 LIMING

Liming in T&T is not a culinary term. It is an actual favourite pastime, a huge part of our culture, the art of generally doing nothing really ('chilling') while sharing food, drink, conversation and laughter...a typical laid-back, hanging out, carefree vibe. For hanging out to be considered liming the activity cannot have a larger purpose other than just hanging out. Everyone limes in T&T without regard for colour, creed or race. Liming is inherently social, requiring two or more people with the open option for others to join in at any time. As long as we do not have intentions other than hanging out and being social, we are liming..



Tobago's Food Festival Curry
Duck River Lime advertisement

To go for or on a "lime" is not to be confused with the tangy citrus fruit you are acquainted with. What it means is that you are in for a real good time. Intrinsic in the Trini culture, liming is a Trinidadian slang, which simply means to enjoy the company of good friends and family. Liming is "a party or any get together to hang out". There are many facets to liming: one could spend the time discussing various topics of interest, dancing to soca, calypso, pop etc. For a Trini, anywhere can become a liming spot – from clubs to beaches, to 'rum shops'/bars, to the backyard of a house; the venue is not as important as the company and 'de ole talk'/idle chatter (and the food of course).



All fours card game lime
Drawing by Tessa Alexander



Typical Maracas Beach lime

A Trini river lime ranks high among the most enjoyable kinds of entertainment on the island and is sure to get your adrenaline pumping. What can be better than the feeling you get from kicking back and relaxing with family and friends, satisfying the palate with some good “Trini” food, while witnessing nature at its best.

A phenomenon, rooted deep in the heart of the Trinidadian culture and particularly common in the East Indian community, river limes are a popular family affair, an all day event that evokes much laughter, “ole” talk, and togetherness.

Cooking the meal on the banks of the river, known as “bubbling the pot”, is an ongoing tradition. Some river limers make a fireside, which is akin to an outdoor stove. Using natural materials, such as wood or bamboo, a fire is lit and the food is sizzled until perfection. Curried duck, corn soup, oil down, barbecued meats, pelau, geera chicken and pork are common local dishes for the occasion. A cooler filled with beverages is an essential too. Fun leisure activities, like the popular card game All Fours, are a favourite among river-lime enthusiasts. Throw some good music in the mix and a day by the river is the ultimate “Trini” lime. Most rivers in Trinidad are fairly untouched by the hands of industrialisation, making them a sight to see indeed. Some of the more popular rivers include Caura, Maracas, Lopinot, Valencia, Guanapo, Matura, Grand Riviere, Matelot and Indian Bay.



Setting up for a River lime at the Caura River

More than anything else, Trinidadians know how to have a good time. From the frenetic activity of the discos and nightclubs to the relaxed Sunday "lime" (hangout) at Maracas Beach, we are a people who take 'liming' seriously!

St. James, "the city that never sleeps," is a place where one can lime, morning, noon or night, 24-7!

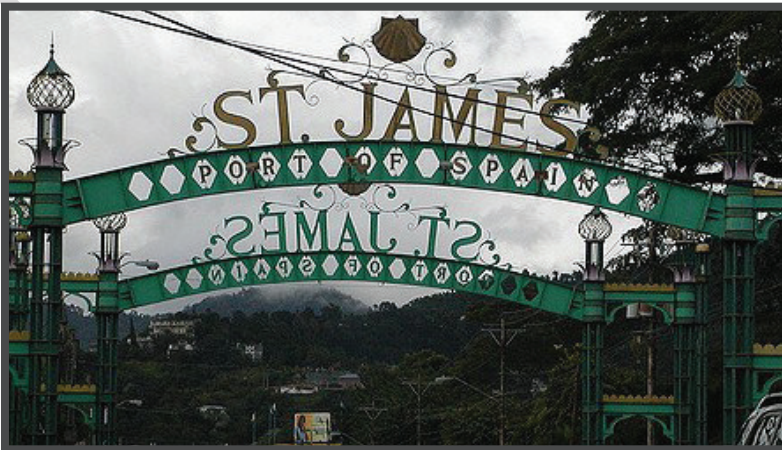


PHOTO GALLERY [Worth repeating, see page 66]



Collage of
Calypso greats
(courtesy Jeff
Alexander)

1963. Legendary Mas Band Leaders, back row, left to right: Albert Bailey, Irvin McWilliams, Junior Pouchet, Alvin Bailey. Far right, Harold Saldenha. Front row, middle, Stephen Lee Heung and right, Norris Eustace. Viewing costumes from the portrayal of “55 Days to Peking” at De Luxe Cinema



Collage created by Kellie Carvalho

14 DIALECT-LINGO/OLE TALK-PICONG-FATIGUE/MAUVAIS LANGUE/MAMAGUY

Our dialect/lingo is the result of maybe a subconscious effort to forge our own identity, aligned away from the ‘proper’ English-speaking colonists.

The book *Côté ci Côté là*, the Trinidad and Tobago Dictionary, documents our unique words, expressions/sayings. With the kind courtesy of its author John Mendes, some of his drawings and his Trini-lingo terms are reproduced in this book. **See Chapter 32 “Glossary of our Dialect/Lingo/Trini/English”.**

The base of our dialect is English, with words, phrases and syntax borrowed from African, East Indian, Amerindian, French, Spanish, Portuguese, Arabic and other languages. Many Spanish place names have been ‘Trinirised’: Diego Martin/Dego Martin, La Brea/La Bray, Sangre Grande/Sandy Grandy, San Juan/Sah Wah.

There are words we refer to as “patois” (evolved from French Creole) that hold a special meaning to Trinis/Trinbagonians...words that run deep in our hearts and minds. Only we can truly understand what it means to be ‘bazodee’ (French: abasourdir, to daze, stun, dumbfound...giddy, light headed, dizzy, confused) or ‘totalebey’ (French: totalement bête, totally stupid, head-over-heels in love) and know exactly who is a ‘doux doux’ (French meaning sweet sweet), all part of what it means to be a Trini/Trinbagonian. The term for our then language (from around 1783 onwards), is referred to as French Creole. During the 19th century all of the inhabitants spoke French Creole. Patois, as defined by Cambridge dictionary is “the form of a language spoken by people in a particular area that is different from the standard language of the country.” It comes from old French: patois, “local or regional dialect” (earlier “rough, clumsy, or uncultivated speech”), possibly from the verb patoier, “to treat roughly”. The first French Creole grammar was written in 1869 by Trinidadian John Jacob Thomas. “Tu palay patois?” (do you speak patois?).

‘Ole talk’ is simply idle chatter, most times social chit chat for which we are famous...anything for a lime and an ole talk as we would say.

Even the way we drive, flashing our lights and popping our horns to communicate different meanings; the way we give directions, for example: “go dong so, make ah right, it not far, jess round de corner, if yuh reach the gas station yuh gorn too far”!

We like to mamaguy, give fatigue, heckle and throw picong and have a tendency to engage in mauvais langue. (See Glossary Chapter 32 for the meaning of these terms).



Mauvais langue
(John Mendes, *Côté ci Côté là*)

15 THEATRE, DRAMA, FILM

With several theatrical companies and venues, options vary from farces to lavish song and dance musicals or solo shows and dramas. There is usually at least one play running on any given weekend at one of the major auditoriums in the country.

Our islands' festivals produce both original and ritual drama.

Queen's Hall is a state facility built in 1959 through the efforts of the music community led by Mrs. May Johnstone, a music teacher, designed as a multipurpose facility to accommodate theatrical presentations and community activities: Theatre Arts, Dance, Musical Arts, Carnival Studies, and Visual Arts.

Shows are held at venues such as Queen's Hall, the National Academy for Performing Arts (NAPA), Central Bank Auditorium, Little Carib, Big Black Box, Trinidad Theatre Workshop, CLR James Auditorium at the Cipriani Labour College, Naparima Bowl and SAPA (the southern campus of the NAPA) in San Fernando, TAPA (Tobago), Shaw Park Complex and Queen's Park Savannah/Grand Stand.

The majority of theatre practitioners are involved in a variety of activities inclusive of acting, teaching, directing, set designing, lighting and stage management.

It took playwright Freddie Kissoon four years to get a core group of 13 members together, and in September 1961 the first performance of The Strolling Players was a free show they staged.

The Strolling Players (TSP), a theatre company, was founded by Freddie Kissoon in 1957. The company has produced close to 150 plays that have been staged over two thousand times since its inception.

University departments and community organisations produce excerpts or full productions of popular musicals (both local and foreign), while Lilliput presents children's theatre. The Centre for Creative and Festival Arts at UWI, St Augustine and the theatre programme at the University of Trinidad & Tobago (UTT) stage productions that have included local and regional classics, calypso musicals, and plays based on local history. There are also dramas, solo shows, and experimental performances.

Our film industry is growing, with several filmmakers of Trinbagonian heritage producing and showcasing their works internationally. Launched in 2006, the two-week annual Trinidad & Tobago Film Festival in September/October screens local, regional and international films at MovieTowne and other venues. Some notable films: Caribbean Fox, Right and the Wrong, Bim, Cutlass, Green Days by the River, Bacchanal Time.

There are many local television and radio stations that compete for the air waves offering just about any and everything that a viewer or listener prefers. **SEE CHAPTER 34 FOR PROFILES OF WELL KNOWN PERSONS IN THE FIELD OF THEATRE, DRAMA AND FILM.**

Wednesday, December 12, 2018
 guardian.gd

B5



Actors, students and teachers of San Juan North Secondary School show their trophies after the 2018 Secondary Schools' Drama Festival on November 30. PICTURE:TRISTON WALLACE/T&T PERFORMING ARTS NETWORK

San Juan North Secondary School tops Drama Festival

PAULALINDO
 prlindo@gmail.com

San Juan North Secondary School won a slew of awards on November 30 in the Secondary Schools' Drama Festival. The school will go on to represent T&T in the Caribbean Schools' Drama Festival in St Lucia in 2019.

The production of *The Curious Cat* won awards for Most Outstanding Production; Costume; Set Design; Choreography; Makeup; Directing, awarded to Anton Brewster and Michaellean Taylor; Most Outstanding Male Actor in the Festival, awarded to Daniel Kistow-Davis; Best Supporting Actors, awarded to Uchena Myers and Meshach Hackett; and Most Promising Actors, awarded to Derecia Ali and Troy Joseph.

The cast members, most of whom came from the school's Sixth Form, were Daniel Kistow-Davis, Uchena Myers, Nasir Ann Guzman, Derecia Ali, Jade Appario, Daniela Gidlow, Kasorya Nicholls, Kershet Jackson, Meshach Hackett,

Deshor Edwards, Troy Joseph, Jafari Danclair, Anaya Britto-Ford, Akiba de Coteau, Mala Wilshire and Shaneka Fletcher. The winning play was written by Alan Prescott and was first adapted for stage by APF Playback Theatre in 2014.

It follows the journey of John Scrooge as he ventures into studying the supernatural. The start of this journey leads him to a church where he gets his first warning to leave this study alone.

Ignoring the warning, he decides to settle in a shack in a village in Moruga, Trinidad, rented to him by a con artist who hopes to steal his money and scare him away with pranks.

As his quest continues, he believes he comes into contact with unfamiliar happenings (warning number two) and relates them to the old village skeptic, who leads him to the village elder for answers.

Instead he receives a third warning to divert from going deeper into this research but of course, curiosity propels him further.

In the midst of his misery, Scrooge meets a young woman

who in herself is very mystical but has no tolerance for him digging into things that he shouldn't (warning number four).

However, destined to prove his point, "John Scrooge would not behave!"

Driven to prove he's real, his desperation overpowers, blinds and drives him to his fate which is laid out just as the saying goes: "Curiosity killed the cat"... or does it?

Michaellean Taylor and Anton Brewster are the Performing Arts teachers attached to the school. Taylor said they felt as though they had reaped the fruits of their labour.

"We are happy, we are content, and we would have been even if we hadn't placed. Anton and I decided at the beginning of the process to really team up and use all of our strengths to our benefit."

"He teaches the Form Fours and I currently teach the Form Fives and Sixes, and we merged the three forms together to create this production."

"The Fours worked backstage, the Fives worked a lot on design stuff and the Sixes were more

like the actors and stuff like that, so that was our approach to the whole thing."

He said everyone worked hard from the beginning of the term "straight up until it was time for the Drama Festival preliminary round as well as the final round. We got support from the school because they knew of our previous victories in drama."

"We recently started teaching CAPE Performing Arts and were on the regional merit list for Unit Two, with the school placing second, third and fifth in the Caribbean. So since they've seen that the students are doing well, they are willing to give us the support."

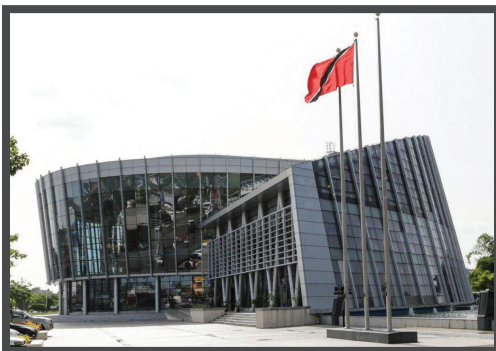
Taylor said the students were excited to take part in the Caribbean Secondary Schools' Drama Festival.

"We're just ready for Caribbean Drama Festival next year, I believe it's December 7 or 8."

"I know it's a long way away, and we might end up with a totally new, vibrant, ramped-up production but we will be ready to take the crown for the Caribbean Secondary Schools' Drama Festival as well."

“ Michaellean Taylor and Anton Brewster, the two Performing Arts teachers at the school, merged the three forms (four, five and six) together to create this production... the school will go on to represent T&T in the Caribbean Schools' Drama Festival in St Lucia in 2019.

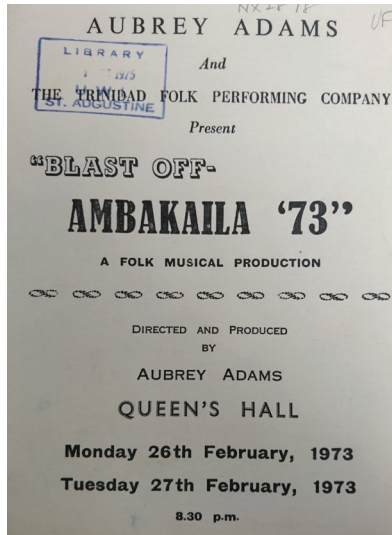
2018 Secondary Schools' Drama Festival



Southern Academy for the Performing Arts



National Academy for the Performing Arts, POS



Little Carib Theatre, Woodbrook



Queen's Hall on an earlier postage stamp

16 ART

Originally established in 1892, the National Museum and Art Gallery of Trinidad and Tobago, in Port of Spain, is home to an impressive collection of around 10,000 pieces of historical art. The building, originally known as the Royal Victorian Institute has seven Galleries: Art, Social History, Natural History, Economic History, Petroleum and Geology. In addition there is a small art gallery dedicated to exhibiting the paintings of the famous Trinidadian painter, Michel-Jean Cazabon, as well as a small section highlighting various aspects of the Carnival culture.

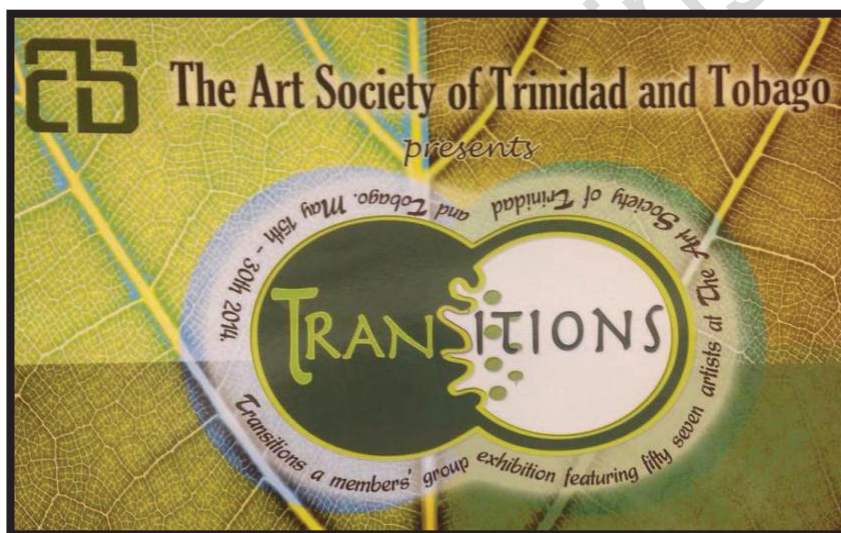


National Museum, Port of Spain

We are an artistic, creative and imaginative people. The Port of Spain waterfront mural/panels, located at the International Waterfront Centre on Wrightson Road is a series of ten sculptures, each commemorating and showcasing an element of our unique and varied history. Prominently depicted are elements of our indigenous peoples, and heritages of our African, East Indian, European, Chinese and Middle Eastern communities. Tobago is uniquely portrayed, reflective of our cultural and artistic elements. These were launched in 2012 on the occasion of our 50th anniversary of Independence, designed by Brian Mac Farlane and sculpted by Ben Gayah (see page 36). There is a significant art market, and a number of notable local artists. Landscape features very prominently in a lot of local painting, but there's also abstract and avant-garde work to be seen.

Well-known artists include Boscoe Holder, MP Alladin, Sybil Atteck. Ralph and the late Vera Baney, Pat Bishop, Isaiah Boodhoo, Edward Bowen, Carlisle Chang, Leroy Clarke, Chris Cozier, Ken Crichlow, Jackie Hinkson, Paul Llanos and Dermot Louison. **SEE CHAPTER 34 FOR PROFILES OF SOME OF OUR WELL KNOWN ARTISTS.**

Inspired by the cultural tapestry that Trinidad and Tobago presents, the National Museum and Art Gallery (NMAG) has created an opportunity to celebrate our diversity through a “Festivals and Rituals” Fine Arts Exhibition. Blending the range of artistic media with our culture, artists were invited to submit their depictions of our heritage ranging from paintings, to sculptures, designs, glass pieces, metalwork, photographs, videos, performances, mixed media and installation art pieces.



The talent of our young artists were prominently displayed on Wrightson Road, Port of Spain

17 LITERARY ARTS

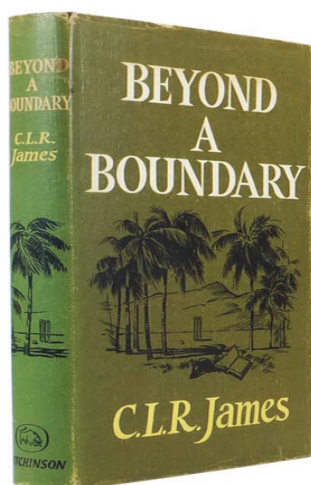
Trinidad and Tobago has produced some noted writers over the generations. Among the best-known writers are Michael Anthony, Lloyd Best, CLR James, Earl Lovelace, Fr. Anthony de Verteuil, Ian MacDonald, Gordon Roehler, Hollis Liverpool, Bridget Brereton, Nobel Laureates VS Naipaul and Derek Walcott, Sam Selvon, Julian Kenny and former Prime Minister Eric Williams.

Book launches, readings and lectures usually take place at the National Library, the University of the West Indies, the University of Trinidad & Tobago, the National Museum and at bookstores.

Those involved in the literary arts ascribe to a wide array of activities including drama, editing, writing (fiction, non-fiction and poetry), art criticism, blogging and copy writing. Some of our classics include V.S Naipaul's 'House for Mr Biswas', Sam Selvon's 'The Lonely Londoners' and CLR James' 'Beyond a Boundary'.

The Bocas Lit Fest, sponsored since 2011 by First Citizens, and The First Citizens National Poetry Slam, sponsored since 2015, create platforms for the art forms, encouraging and rewarding excellence in both areas.

Some of our poets include Clara Rosa De Lima, Derek Walcott, Ian McDonald, Marlene Philip and Pearl Eintou Springer. Paul Keens-Douglas has become a well-known story teller in the oral traditions of the Griot. He has produced many recordings which include his unique character 'Tantie Merle'. Tradition has it that a Griot originated from a caste in Western Africa to keep an oral history of the tribe or village and to entertain with stories, poems, songs and dances. In the olden days, the Griot would go from village to village, informing the public of what they needed to know. He was a walking library and a repository of information. **SEE PAGE 276 FOR PROFILES OF SOME OF OUR WELL KNOWN AUTHORS.**



18 STORY TELLING/SPOKEN WORD/COMEDY FESTS/ TALK TENTS/POETRY/FOLKLORE/ FOLKTALES/SUPERSTITIONS/MYTHS/ LOCAL REMEDIES

Storytelling has undoubtedly been a popular pastime in Trinidad and Tobago and has played an integral role in shaping our cultural landscape, with calypsoes, pichakarees (East Indian social commentary songs) and the spoken word all taking their cue from the elements of this tradition.

Comedy Fests and Talk Tents are also popular with comedians such as John Agitation, Errol St. Hill, Learie Joseph, Tommy Joseph, Errol Fabien and Nikki Crosby making their names in these areas.

Folk arts and oral traditions are explored at the newly formed San Juan South Cultural Organisation, the aim being to enlighten and educate our young and talented in these fields.

Poetry is also an important part of our tradition in oral creativity and language development.

Our culture is steeped in story-telling, our oral tradition, since we love to make up stories, both serious and comical. Nothing is off limit when it comes to the traditions of story-telling especially our folk tales, the spoken word, comedy and poetry. Our very active imaginations have created many superstitions, myths and superstitious characters.

In order to prove how superstitious a story teller might be, every story should end with the words: "Crick Crack/Monkey break he back for a piece of pomerac" or "Crick Crack the wire bend that's the way my story end".

There was a time when growing up in Trinidad and Tobago would involve school vacation times spent with extended families. Times when parents, aunts, uncles, grandparents or older cousins would take much delight in telling the younger ones the 'jumbie' (invisible, superstitious, mischievous evil spirits that roam both day and night) and 'anansi' (the spider folklore storyteller) stories. Predominantly of African origin, with French/Patois, Spanish, English and East Indian influences, these were usually hair raising, heart thumping tales of scary creatures and terrifying encounters with the supernatural and other make believe characters.

Trinis are excellent raconteurs, well known for their unique knack for storytelling. There is an abundance of mythical folklore and folktales that have been handed down over the years all rooted in the islands' rich cultures and subcultures. Lies or excuses are often referred to as 'nanci stories' from Anansi, the folktale character who takes the shape of a spider and who is one of the most important characters of West African and Caribbean folklore.

In Trinidad the more popular folklore characters (jumbies) are: the Soucouyant, La Diabliesse, Douen, the Lagahoo, and Papa Bois. There is also the myth of

the Silk Cotton Tree. Tobago has its unique legendary characters like Gang Gang Sara, and Mermaids and Fairymaids.

Soucouyant: This is an old woman who has sold her soul to the devil. Each night, she sheds her skin and assumes the form of a ball of flame. She flies about going to houses to suck the blood from sleeping people and animals. In Trinidad, if somebody walks around with what looks like a "hicky", remarks from friends like: "Eh, Eh, like Soucouyant suck you or what?" are common. If you wish to discover who is the Soucouyant in your village, empty one hundred pounds of rice at the village crossroads where she will be compelled to pick them up, one grain at a time .

La Diabliesse: She is an evil spirit who scouts quiet, lonely roads in the form of a voluptuous woman, looking for men. She leads any man she meets to his death. She is recognisable because of her large hat and a fan in her hand but most of all because one of her feet is normal and the other is a hoof. If you feel you may encounter a La Diabliesse on your way home, take off all your clothes, turn them inside out and put them on again. This will surely protect you from a La Diabliesse.

Douens: They roam the nights in search of living children who are not yet christened/baptised to take with them. Distinguishable by their large straw hats which hide their faces and feet turned backwards. They lure children by making a haunting "whoop" sound. To prevent the Douens from calling your children into the forest at dusk, never shout their names in open places, as the Douens will take their names, call them and lure them away.

Lagahoo: This character is capable of changing its size as well as itself into a half animal from the waist down. Done at night it rattles and drags chains and carries in its hand a bunch of dried sticks and reeds. If you want to see a lagahoo and not be seen by it, take some yampee from the corner of a dog's eye, put it in your eye and peep out of a key hole at 12 midnight.

Papa Bois: He is the Father of the Woods, half man, half goat and the protector of the forests. He will not allow any trees or animals in his forests to be hunted or destroyed. Death overtakes anyone who violates the forest in his care. He is a very hairy old man, like an animal and usually dressed in a pair of ragged trousers and a bamboo horn hanging from his belt.

Gang Gang Sara: She is the African witch of Golden Lane, who on a stormy night was blown from her home in Africa across the sea to Tobago landing safely at Les Coteaux village. From there she journeyed to Golden Lane looking for her family who had been transported there long ago. She lived to a very old age and is noted for her wisdom and kindness.

Mermaids and Fairymaids: Where the Caribbean Sea and the Atlantic Ocean meet, there were male mermaids who would mate with female fairymaids.

Silk Cotton trees: These huge trees are regarded with a kind of reverence and fear. To cut one down is to free the spirits which live in them and make them free to traverse the earth.

All these stories lead many to believe in the superstitious world and a fair amount of solutions to guard or protect a person such as: "If you encounter

a spirit, especially a Douen, turn your clothes inside out”.

One major element of J’ouvert is the folklore. Early Trinidad Society was especially superstitious and strange creatures of folklore such as the Soucouyant, Diablesse, Phantom, Loup Garou, Papa Bois and other nocturnal characters were brought in the darkness of the pre-dawn Masquerade.

Other characters include:

Jackalantan: The Jackalantan is said to be a mysterious light that appears and attracts people, misleading the unwary into desolate areas far away from their intended destinations and then vanishes.

Jumbies: Jumbies are mischievous, malevolent spirits or creatures.

Buck: A little man with sharp teeth and long claw like nails, who is usually kept and fed in a bottle but if he gets away and isn’t fed, turns on anyone, including his former owner.

Obeah Men/Witchdoctors: Witchdoctors, known in Trinidad as Obeah men, are said to abound. It is said that you can visit one to have any manner of spell performed to grant your desires. It is thought that curses are powerful and can be cast by anyone. Even your neighbour may put the evil eye or MalYeux (Maljo) on you. Any discomfort, hardship or illness may be attributed to this. It can supposedly be warded off by placing blue bottles around your property and by wearing bracelets or anklets made of Jumbie beads, little black and red beads found growing on bushes.

African influences survive in other traditions: folklore, agricultural superstitions and bush medicine. There are the tales of Wawa Douglas and Conga Brown who, when beaten by the slave master, magically transferred the lashes to the planter’s wife; and Congo Ellis who, because he didn’t eat salt, was able to fly back to Africa.

While gardeners wouldn’t dream of planting if a funeral was taking place in the village, they would make sure to bathe before entering a yam plot, as these tubers are regarded as particularly sensitive. Folk cures include mat root for diabetes and snake bites, bamboo leaf for fevers, pneumonia or strokes and lizard grass for gastroenteritis.

Preserving traditions

Almost every village has a performing or cultural arts group that preserves Tobago’s rich African-based folk traditions, hosting or guesting at performances during the year. Speech bands, tambrin music, and the reel and jig dances are native Tobago traditions. The midyear Tobago Heritage Festival is the signature event showcasing these arts.

Tobago folktales are predominantly influenced by African traditional tales, but there is also an influence of French, English, Dutch and other tales that were brought here by settlers to the island. Through exchanges of the various languages of those settlers over the centuries, Tobago has myths that echo

both European and African roots.

Viey La Cou is a heritage fair featuring folklore characters. The players are all made up so well that one will believe that they really exist in the forest.

LOCAL REMEDIES

The use of medicinal plants initiated in Trinidad with the first inhabitants, the Amerindians from the northeast South America approximately seven thousand years ago. These indigenous treatments were enhanced by the European explorers and settlers at the beginning of the 15th century. They have been used from then on by enslaved people from Africa and later on by the indentured labourers from India and Southeast Asia.

It is often forgotten that the vanishing Amerindian population of the Caribbean was replaced with forced African migrants who originated in tropical societies. Research attention has yet to elucidate how New World Africans, the majority population in plantation societies, drew upon their knowledge of tropical botanical resources for food, healing, cultural identity and survival. Slaves landing on Caribbean shores, however, would have recognised many of the plants they encountered. Some specimens floated across Atlantic currents independently of human agency; birds likely dispersed others.

As urbanisation and the dawn of prescription drugs increased the marginalisation of the traditional bush medicine grew. However, studies done in the 2000's by Gregor Barclay of the University of the West Indies provided recent information on the usage of bush medicine in Trinidad and Tobago. These beliefs are now widespread in Latin America and the Caribbean, and according to G.M. Foster, they were derived from the élite and scholarly traditions that were brought to the Spanish colonies by Spanish physicians and clergy.

Teas are used for 'cooling' if there is too much 'heat' in the body. Cooling teas are used prophylactically when they are taken to keep the body healthy by cooling the 'system', or the bladder, meaning that they remove the 'heat' or impurities in the system. Cooling teas become treatment when they are taken for undiagnosed or unspecified illnesses or when feeling unwell. Purges reduce the heat further and 'clean the blood'. There are also 'hot' plants to stimulate the blood or to treat 'cold' illnesses, and 'hot' external applications like 'soft candle', 'grated nutmeg' and hot poultices. Medicines are administered in accordance with the identity between cause and effect. Expulsion of disease-causing impurities is the primary mechanism by which bodily equilibrium is restored. Folk medicines achieve cures through 'bitterness', 'cutting', 'cooling', 'building', 'purging or washing out'.

European slavers relied upon African and other useful Old World plants to provision their ships, which provided the means for the arrival of these species in the Americas where they were grown by enslaved Africans and free maroons. On plantation subsistence fields and in their garden plots, New World Africans grew African plants valued for medicine, religious practices, cordage and dyes. They also established plants of

Asian origin that had long been used by African societies. Their botanical knowledge additionally extended to the recognition of pantropical genera, known for healing. The role of African plants and the ethno-botanical legacy of enslaved Africans is especially evident today in the Caribbean.

SOME LOCAL REMEDIES:

Hibiscus: Used for coughs. Preparation: Boil the flower for five minutes, strain, enjoy hot or cold/ sweetened or unsweetened.

Wonder of the World: Used for ear aches, headaches and coughs. Preparation: Boil leaves for five minutes, strain and drink tea with or without milk. For earaches warm leaf on the stove, allow to cool and squeeze liquid into the ear.

Black sage: Used for the common cold. Preparation: Boil the flower and leaf for five minutes, strain, enjoy hot or cold / sweetened or unsweetened.

Ginger: Used for soothing the stomach, flatulence, gas and appetite stimulant. Preparation: Boil root for five minutes, strain, enjoy hot or cold/ sweetened or unsweetened.

Carilie: Used to aid in digestion, detoxification, menstrual cramps, urinary tract infections, diabetes, fevers, pain relief and to increase energy. Preparation: Boil for twenty minutes, strain, enjoy hot, sweetened or unsweetened.

Fever or Lemon Grass: Used for headaches, fevers, eczema, coughs, congestion, colds, acne diarrhea, upset feeling, flatulence, gas and for soothing the stomach. Preparation: Boil leaves for five minutes, strain, enjoy hot or cold / sweetened or unsweetened. The leaves can be crushed and rubbed directly on the skin as an insect repellent.

Zaboca/Avocado leaves: Used for bladder stones, hypertension, pain relief, irregular menstruation and diabetes. The seed is used for swelling from sprains and bruises. Preparation: Boil leaves fifteen minutes, strain, enjoy hot, sweetened or unsweetened. The seed is grated and made into a paste.

Paw Paw/Papaya: Used to extract worms, lower blood pressure, heart care and can be used to extract foreign bodies, for example, splinters. Preparation: Eat green fruit for blood pressure, ripe fruit for heart care and consume seeds for extracting worms.

Aloe Vera or aloes: Used for burns, wounds, infections, immune system booster, increasing blood circulation, healthier hair and skin, settling an upset stomach, eyewash and as a laxative. Preparation: Cut a stem and rub on body for burns or consume for laxative, indigestion, blood circulation and immune booster. Mix with sterile water and use as an eyewash.

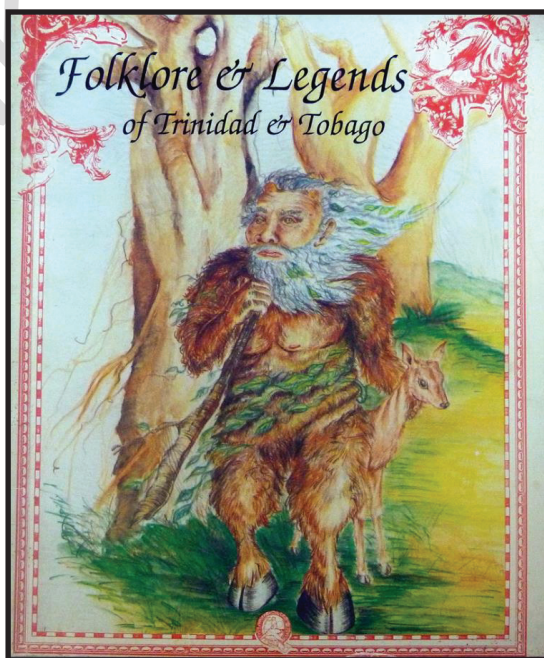
Breadfruit leaves: Used for hypertension and headaches. Preparation: Crush leaves, boil and make into teas for hypertension. Place crushed leaves on the head for headaches.

Generations ago, when you had a cold, your grandparents would more often than not go in the backyard and come back with a handful of bush, boil it and command you to drink. Those mixtures may not have been very palatable, but they were almost certain to do the trick, as your cold would be cleared quickly.

Fast forward to present day and in this age of pharmaceuticals, the handful of bush has been replaced by a box of tablets. Children are no longer given "bush tea" because many parents simply have no knowledge of the old treatments.

At the Lloyd Best Institute, there was a panel discussion on the theme Traditions of Caribbean Indigenous Medicine (Ethnomedicine) which featured contributions from different cultural traditions including the First Peoples, African-Caribbean, Indo-Caribbean and Spanish...everyone participating in the symposium journeyed to the nature trails at Aripo to engage in the collection, classification, identification, recording and storing of plant specimens.

Cristo Adonis, medicine man of the Santa Rosa First Peoples, laments today the fact that the younger generations have not been taught the values and techniques of indigenous medicine. Noting that the secrets of bush medicine lay mostly with the elderly, Adonis said that society needs to care more for the senior citizens and stop "locking the teacher out of the classroom."



Saturday, May 5, 2018
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life A27

Chief Judge Paul Keens-Douglas is surrounded by participants at the 2018 First Citizens National Poetry Slam competition as he announces the prize winners. PICTURE CURTIS HENRY

National Poetry Slam winner stunned

PAULA LINDO
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"I'll be damned if I continue letting closets be a place where people hide." That was the powerful ending line in Deneka Thomas' winning poem at the First Citizens National Poetry Slam 2018. The poem, which spoke from the point of view of the proverbial closet

which referenced the subject of LGBTQI rights, whether wholly or partially, continuing the event's trend of poets building poems around the hot topics of the day. Second place winner Kyle Hernandez took the stance, both figuratively and literally, of Jesus on the cross, taking his followers to task for the hatred some of them show towards LGBTQI people in

Theatre and Derron Sandy, as well as performances during the intermission by I-AGT and the Modsec Group Exhibition Slam kept the audience entertained throughout.

The judges were chief judge Paul Keens-Douglas,

Jessie-May Ventour, Sharda Patasar, Mervyn Taylor, Anthony Joseph and Raymond Antrobus.

Keens-Douglas said the judges had a difficult time picking a winner because of the high quality and standards

of the poems. "The real winner tonight was spoken word and poetry. There were many high moments and wonderful use of dramatic imagery. We're very proud of the fact that the poets showed care for the society."

First Citizens-sponsored Poetry competition

First Citizens
NATIONAL
POETRY
SLAM

GRAND SLAM

FINAL ROUND OF THE FIRST CITIZENS NATIONAL POETRY SLAM

First Citizens Grand Slam Poetry

19 ARTS AND CRAFTS

There are a variety of activities that fall under the banner of creative arts inclusive of sculpting, handicraft, Carnival arts, interior design, fashion design, ornament design and jewelry. Pottery making is also a popular artform using clay from the pits of Carlsen Field and Valencia.

The 'Drag'/The 'Drag' Brothers was originally an assembly of leather craftsmen in a cluster of shack-style shops on Frederick Street, in the heart of Port of Spain. These artisans now still sustain their presence in pockets near the city's main avenues. Local jewellery ranges from shells and seeds strung together to the works of art from gems precious metals and coconut shells.

One of Trinidad and Tobago's biggest expressions of art is seen at Carnival time. Although the design and nature of the costumes have been criticised by some in the past decade (because of their receding size and lack of creativity), the beauty of thousands of costumes gathered on the streets of the capital city on Carnival Monday and Tuesday is an amazing spectacle to behold... indeed the Greatest Show on Earth or at least the Greatest Street Party on Earth!



Tobago arts and crafts stall

20 FASHION

We are a naturally fashionable people. Our vibrant cultural and artistic mixes come out in our fashion style, as do our flora, fauna and the sea...a reflection of a bit of this and a bit of that, a melting pot/‘callaloo’ of things Trinidad.

The fashion and design industry in Trinidad and Tobago is inspired by the colour and vibrancy of its people and by our climate, and is influenced by American, European, Indian, African, Middle Eastern, Chinese and other forces.

It is said that our clothes are often an expression of our spirit and character. Like our people, our style is well mixed and unique.

Nature and the beauty of the twin islands play a significant part in the local fashion aesthetic. The colours, sights, and the easy breezy flow of island life bring inspiration to many local designers as it can be depicted in many of their pieces. Over the years, Trinidad and Tobago Fashion has received greater international attention.

Trinidadians are a very stylish people and always want to be in style. This style however, is dictated by a certain practicality. In the temperate climates, stylish coats, layers and multiple dark colours are staples, but in a warm climate such as ours it is not the most practical of choices.

To a large extent our Carnival influences our fashion sense...a good example of this is when famous designer Peter Minshall produced his band ‘River’ in the early 1980’s which used tie dying techniques on the fabrics that had a prominent place in his Mas portrayals. Subsequent to that, there was a phase where our fashion designers tended to incorporate elements of the tie dying techniques.



Trinidad and Tobago’s Anya Ayong Chee captures the prestigious 2011 ‘Project Runway’ title

21 CULINARY ARTS

Because of the influences of the descendants of every continent, the menu of our culinary delights is an endless list. From African to Chinese to East Indian to European to Middle Eastern, we have it on offer. The three that predominate however are the Creole, Indian and Chinese cuisines.

Pelau is the unofficial national dish. Its origins come from rice pilaf or polow, a dish commonly prepared across Central and South Asia and the Middle East. Pelau in Trinidad and Tobago came from East Indian indentured labourers who were used to preparing pulao. Burning the meat in sugar to get that smoky, sweet flavour, similar to the beginnings of a delicious stew influenced by African food traditions. Pelau beautifully exemplifies the Trini culture with a little bit of everything. It is simmered with a whole pepper, seasonings, pumpkin and creamy coconut milk to provide the touch of sweetness and cream needed for a perfect dish.

Among that endless menu to satisfy every taste, in no particular order: roast corn, shwarma, snow cone, corn soup, coconut water, crab and dumpling, alloo pie, sada roti served with fried or curried bodi or ochro, curried seim, fried carillee, bhaigan choka (melongene), tomato choka, bake and shark, accra (fried salt fish and flour), fried bake with saltfish or smoke herring, buljol (saltfish with fresh sweet peppers, tomatoes, cucumbers and sometimes boiled eggs), black pudding and bhaji rice.

A very popular dish with distinctly African roots is callaloo, a creamy and spicy side dish made of dasheen leaves, okra known locally as ockro, crab or pigtails, thyme, pumpkin, pimento, onions, coconut milk and shadow beni or bandhaniya. Callaloo is often served with cornmeal coo coo, plantain, cassava, sweet potatoes, crab and dumplings.

Another popular dish is curried duck served with either roti or rice. Local curried duck cooking competitions are often held with multiple variations being created.

Dishes are often curried, stewed, or barbecued, An array of fish and seafood can be bought at local merchants: king fish, carite, prawns, sapatay, red fish, shrimp, bonito, lobster conch and crab, tilapia and seasonal cascadura. Tobagonian food is dominated by a wide selection of seafood dishes, most notably, curried crab and dumplings, and Tobago is also known for its sumptuously prepared provisions, soups and stews, also known as blue food across the country. "Fish broth", a soup, is quite popular as a main dish or as a side.

A popular Trini dish is macaroni pie, a macaroni pasta bake, with eggs and cheese, and a variety of other potential ingredients that can change according to the recipe being used.

Another local dish is the rare delicacy cascadoo (cascadura), which is a small, freshwater fish. The fish is curried and served with rice, and cassava and yams. There is a local legend that s/he who eats cascadoo will return to Trinidad to end their days.

Our meals are accompanied with various condiments and sauces which can include pepper sauces, chutneys and pickles and are often homemade.

Pepper sauces are made by using habanero or other hot peppers, either minced or chopped and other spices. It can sometimes include lime or lemon as well as other vegetables, and come in many variations and flavours. The murtanie (mother-in-law) is another popular condiment which is a coarsely chopped spicy medley of habaneros, carrots, kareli (bitter melon) and other spices.

Chutneys are popular as well and often include mango, tamarind, cucumber, pommecythere, bandhaniya, dhaniya, tomato, and coconut. They are most commonly eaten with double, aloo pie, saheena, baigane, kachori, and pholourie. There is a variety of popular pickles known locally as achar which is commonly used. Kuchela is a grated spicy version, usually made from mango but sometimes made from pommecythere, the mango version being most popular. Other versions of achars are made from tamarind, lemon, lime, and chalta.

Green seasoning is extremely popular, a cold sauce based on chadon beni, pureed with green onions, garlic, pimiento, vinegar, and other herbs, which can be used as a table condiment or marinade.

Chow is also a popular condiment, made of fruit seasoned with cilantro (chadon beni, bandania), pepper (powdered, sauce or natural form), garlic, vinegar, and salt. Traditionally, the most popular fruits for chow have been mangoes, pommeracs, pommecythere, cucumbers tomatoes, cherries, pineapples, green apples, pears, and plum. The fruits are basically "seasoned" (marinated) by the rest of the base ingredients and the larger fruits are usually cut up into bit-sized pieces.

Street Foods: 'Street Food' is served at convenient stalls in Trinidad and Tobago. These include: roti (sada, dhalpuri, paratha/'buss up shot'), callaloo, pelau, doubles, bake and shark, gyros, shawarma, crab and dumpling, 'roast' corn, corn soup, chows, fruit drinks (e.g. passion fruit drink, ginger beer and sorrel), buljol, oil down, curry duck, cow heel soup, ox tail soup, katchouri, kurma and pholourie.

A popular street side favourite, is souse (made from pig, cow or chicken feet seasoned with onion, garlic, salt, pimento and scotch bonnet peppers, lime and chadon beni), served warm (mostly) or slightly chilled (room temperature). It is also said to be a cure to hangovers. When in season, roast and boiled corn on the cob can be found any time day or night.

On festive occasions especially Carnival, Borough Day and most public holidays, street foods also include wild meat such as deer, iguana, manico (opossum), tatou (armadillo), and agouti, to name a few. These are prepared

either as a creole or curry dish, and served with a wide choice of local pepper sauces.

Cold Street Snacks: On hot days, locals enjoy ice cream, snow cones (served in various colours, flavours and shapes, often sweetened with condensed milk), mauby, coconut water, and fresh coconut jelly.

Special foods include appetisers like pastelles, pholourie, saheena, baigane, kachori, and chicken or pork pies. Entrees include garlic/geera pork, baked ham, baked turkey or chicken, macaroni pie, fish pie, garlic roasted potatoes, grilled or barbecued meat (chicken, shrimp, fish, or lamb), corn, pigeon peas, Christmas (also called Spanish or festive) rice, fried rice, chow mein, lo mein, Chinese roast chicken, pepper shrimp, different types of curries (chicken, goat, duck, fish, shrimp, crab, baigan, channa and aloo), roti, and dal bhat (rice). Deserts include fruitcake, blackcake (rum cake), sweet bread, cassava pone, coconut drops, sponge cake, chocolate cake, black forest cake, raisin/currants roll, burfi, khurma, and laddu. Drinks include soda, coconut water, juices (mango, orange, or cranberry), ginger beer, ponche creme, egg nog, cocoa tea, and sorrel. Easter is another time where we partake of special snacks and foods like hot cross buns (Easter weekend) and salt fish and ground provisions on Good Friday. Royal Castle is our own delicious local brand of 'chicken and chips'.

East Indian festival foods include mohan bhog (parsad), lapsi and suhari, burfi, khurma, gulab jamoo, pera, rasgulla, rasmalai, batasa, gujiya, roat, kheer, laddu, jalebi, halwa, roti (dalpuri, puri, sada roti, dosti roti, paratha, aloo paratha), dal bhat, kharhi, murtanie (mother-in-law), channa aur aloo (curried chickpeas and potatoes), curry katahar or chataigne (curry breadnut), and other vegetarian curries, talkaries, sawine.

The popular local desserts are usually extremely sweet. Local snacks include cassava or coconut pone and stewed guavas, sweetbread, paw paw balls, tamarind balls, bene balls (sticks or cakes), toolum, guava cheese (guava paste), jub jub and sugar cakes, nut cake, chilli bibi and brown sugar fudge. Local chocolatiers and confectioners manufacture several different types of sweet treats. Indian delicacies like kheer (sweet rice), sewiyan, paysam, rabri, khurma, gulab jamoon, roat, chum chum, laddu, jalebi, jhangri, halwa, mohan bhog (parsad), sirni, baklava, malpua, lapsi and suhari, thekua, rasgula, gulgula, rasmalai, pera, kulfi, peth, modak, gujiya, batasa, and burfi are also popular.

There are many different popular local beverages in Trinidad. These include, various sweet drinks (sodas), citrus juice, ginger beer, peanut punch, mauby, channa (chickpea) punch, beet punch, sorrel, mauby, seamoss punch, barbadine punch, soursop punch and paw paw punch.

Coconut water can be found throughout the island. Some popular local drinks are ponche-de-crème, rum punch, puncheon rum, and home-made wines from local fruits. Angostura Bitters is a well known addition to many drinks and cocktails.

Some of the typical Indian dishes consumed here are curried chicken, channa (chick peas) and aloo, aloo choka (a potato preparation), roti (sada, pepper, paratha/buss up shot, dhalpuri), doubles (2 barras and channa with condiments), pholourie (small fried balls of split peas and flour), katchourie

and anchar. Most Indian food is based on the spice curry. Indian desserts include kurma, barfi, laddoo, goolab jamoon, jellaybee, goolgoolah, sawine, halwah and maleeda.

Stewed chicken, red beans, fried plantains, oil down, macaroni pie, and coo coo (corn meal and ochro) are part of what is termed 'Creole cuisine'.

Although the Chinese element in the population is small, Chinese food is cooked in most homes and is served in numerous Chinese restaurant. Chow Mein is a popular vegetable Chinese dish in Trinidad and Tobago and other Chinese dishes include fried rice and meat in oyster, garlic, ginger and other sauces. Pows and wontons are other popular Chinese delicacies.

Middle Eastern (Lebanon and Syria) influences include the ever increasing and available foods, like hummus, gyros, shawarma, kibbie, taboulie, baklava, and baba ganoush.

Other cuisines, some mentioned before, include: bake and shark (fried seasoned shark in a fried bake with dressings), pelau (rice, meat and pigeon peas cooked with coconut milk), souse (boiled pig's trotters or chicken feet served with lime and cucumbers), wild meat (agouti, iguana, quenk, manicou, lappe), crab and dumpling, black/fruit cake (made with dried fruits, rum and brandy), oil down, pastelles (corn meal wraps filled with any meat or vegetable), blue food (any root crop, such as dasheen, eddoes, cassava, yam and sweet potatoes), brown down (spicy stewed chicken, beef or pork), fish buljol (salted codfish, seasoned with peppers, onions, tomatoes and olive oil), and coconut bake (a type of bread made with grated coconut). Drinks such as ginger beer, sorrel and punch a creme are delicious beverages. Angostura Aromatic Bitters is a necessary ingredient used in these drinks and even in some foods.

There are numerous Food Festivals where local foods are on display and form part of a competition. The Food and Folk Fair held at Queen's Park Savannah, Port of Spain forms part of the Prime Minister's Best Village Trophy Competition. This is a cultural extravaganza, promoting traditional dishes, craft, folk and cultural traditions where a wide array of dishes are available from many communities across Trinidad and Tobago. Crab and dumpling, callaloo, coo-coo, fried fish, wild meat, pelau, bake, accra, saltfish, float, souse, paime, boiled corn, aloo pies, roti, pholourie, katchorie, amchar, pone, sweetbread, pacro water, ginger beer and sorrel are some of the local foods found and enjoyed at this festival. You can also see and eat bread baked in a dirt oven and can quench your thirst with "cocoa tea", "bush tea" or enjoy "roast bake". In the competition, prizes are awarded in many categories, including Best Menu of the Day, Best African Dish and Best Indian Dish.

There is also the Tobago's Delectable Culinary Fusion event. Deriving from the best of China, Arabia, India, Africa and Europe, food in Tobago is varied and rich in local herbs and oriental spices. Every October, the island's eight agricultural districts display their best local fruits, vegetables, poultry and livestock at the World Food Day exhibition. Booths display the bounty of Tobago food, such as bread, cocoa, wines, chillibibi, paradise plum, hale, toulum, beneballs (made with sesame seeds), kaiser balls, pawpaw balls, sugar cake.

The T&T Mango Festival features a mango market, a wide range of mango products and provides a forum for research work relating to mangoes from seed to dish. The National Fruit Festival is held at New Grant and features an array of local fruits and a Best Chow competition which includes the making of chows with any fruit using chadon bene (bandania), pepper etc. The Pigeon Peas Festival is held annually in Diego Martin and over fifty pigeon peas products are on sale or given as samples.



Coconut vending now



Coconut vending then



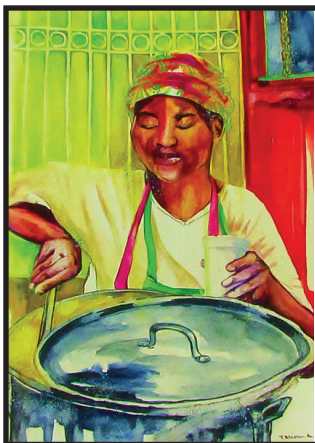
Lining up for bake and shark at Maracas



Annual Mango Festival



Doubles



Corn Soup.
Artwork by Tessa Alexander



Excerpt from a typical Chinese restaurant's menu



Pelau



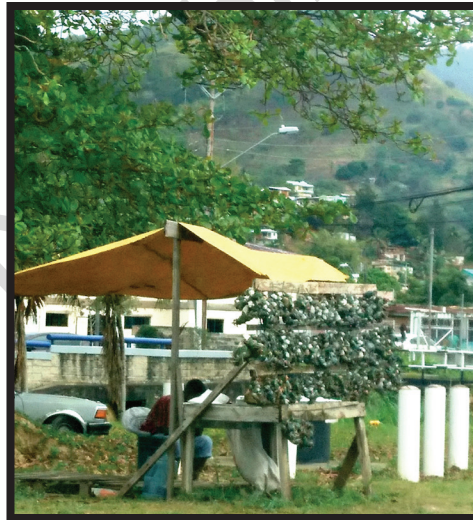
Roti



Bake and shark



'Snow Cone around the Savannah'.
Artwork by Fatima Sadeek



Crabs on sale, roadside. Crab and Dumpling and Callaloo pots await!



Gyros

22 BEST VILLAGE

The Best Village Competition is an annual cultural activity established in 1963 after the late Prime Minister of Trinidad and Tobago, Dr. Eric Williams, visited several communities through a "Meet-The-People-Tour" during which he noticed a wealth of cultural, artistic and other talents displayed by residents. Training sessions were conducted to improve and polish the presentation of the rustic folk material that would be presented onstage alongside professional entertainers. Every year the creativity of the people, developed primarily through the various ethnic groups that make up our nation, coupled with widespread participation by the young, adult and elderly, is showcased in colourful splendour at various venues across the country.

The Competition has facilitated the preservation of our arts and culture by popularising some of our obscure cultural activities like stick fighting, African spirituals, dancing like pique and bele, Carnival characters (e.g. midnight robber), and folklore characters (e.g. la diablesse, soucoyant, duoen), the reviving of tassa and bringing about a balance of urban and rural exposure, taking parang out of the villages and onto the national stage, all of which might have succumbed to the dominant Western culture. The competition allows many local actors and playwrights to get an opportunity to make their name.

It has also allowed many youths to excel who may have gone astray for lack of opportunity and allowed for the national exposure of villages such as Santa Flora, Moriah, Lengua, Morne Diablo, Mafeking, Rampanalgas, Gran Chemin and made famous such groups as the Malick Folk Performers.

In drama it has unearthed such talents as Noel Blandin, Valerie Bethel, Dennis Hall, Errol St. Hill, Norvan Fullerton, Louis McWilliam, Rhoma Spencer.... In music, such talents as Daisy Voisin, United Sisters, Rawle Titus, Ella Andall, Sugar Aloes, Scrunter, Kenny J...In dance, Alyson Brown, Michael Lucien, Nellie Pope, Ronald St. Andre, Felix Harrington, Peter London...It has provided the opportunity for groups to tour the outside world, including Siparia, Morne Diablo, and Malick.

The Best Village competition keeps folk dance traditions alive in local communities, and groups like the Northwest Laventille Cultural Movement and Shiv Shakti dance company often perform at shows across the country through the year, particularly around cultural holidays. It places emphasis on village life, folklore, folk art, folk crafts, and folk achievements in general. The competition has provided all elements in the society with an opportunity to be involved in and to contribute to the further development of our culture and the arts. It has and continues to provide avenues for research, study, use and expression of the traditional and folk arts of the various ethnic groups in our society.

A very significant aspect of the competition is the impact that it has made on the youth of the nation. In the earlier days of the competition, it was the older folk who took part the most. This cultural experience has provided a bridge between the generations, eliminating the generation gap that once existed.

Another noticeable feature is the blending of ethnic cultural forms of expression.

To be involved in the arts in Trinidad and Tobago, and not be in some way exposed to the Best Village Trophy competition is near impossible. When it was first launched there was just one category, handicraft. The competitive extravaganza generally runs for ten months of the year. Currently some 200 communities participate, showcasing their prowess in nine categories: Junior Best Village (non-competitive), Traditions of Carnival, Village Olympics, Handicraft, Clean and Beautify, Food and Folk Fair, La Reine Rive (Beauty Pageant), Folk Presentation (Dance, Drummology, Theatre) and Village Chat (debates on community issues).

Villagers work together in various capacities and compete against other villages, showcasing cultural, environmental and sporting skills within the context of indigenous traditions. Specific emphasis is placed on the retention of folk art, and the preservation of national history.

In the first year, 114 villages competed. By 1976, competition had increased by leaps and bounds in the areas of folk fair, folk concerts and a Best Village Queen Contest. Many more villages, by that time, had joined in the various categories of competition.

Judging takes place, in keeping with the schedule of events, between January and November. The criteria for judging vary according to the categories and are determined by the experts in the field. Prizes are awarded according to the categories of the competition.

Some iconic persons of the past who were instrumental in the development of the Best Village Competition:

Joyce Wong Sang, its first co-ordinator, spent almost 30 years in the Public Service and is best remembered for her pioneering efforts in the setting up of the Prime Minister's Best Village program and which she coordinated until 1986.

J.D. Elder, an eminent folklorist has published numerous books on our culture and the arts. He was one of the initiators of the Best Village programme, under the then Prime Minister, Dr. Eric Williams.

Andrew Worrell, known to many as 'Mr. Best Village', has been involved in the folk culture all his life. As a boy, he could be found by the stick fighting ring and the bélé tents. Worrell worked as producer/Director/drama tutor with the villages of Siparia, Penal, Fyzabad and Morne Diable.

SEE CHAPTER 33 FOR BEST VILLAGE RESULTS.

Prime Minister's Best Village Trophy Competition



FOLK THEATRE FINALS 2018
Monday 6th - Friday 10th August
National Academy for the Performing Arts

NAME OF GROUP	PLAY & PLAYWRIGHT	DATE	TIME
Fyzabad Connections Theatre Company	Anansi and the Sky God - Zeno Constance	6th August	6:00 p.m.
Cocorite Ujama Folk Performers	Good, Better or Best - David Baptiste	6th August	9:00 p.m.
Soul Oasis Cultural Ambassadors	HisStory - Sean Singh	7th August	6:00 p.m.
Tobago Drama Guild	Belle Fanto - Eric Roach	7th August	9:00 p.m.
Eh Bien Oui Don Don	A Mas to Plan - Nicholas Subero	8th August	6:00 p.m.
Five Rivers Community Council Cultural Caravan	Pest - Candy Douglas	8th August	9:00 p.m.
North West Laventille Cultural Movement	Amazing Grace - Kevin Soyer	9th August	6:00 p.m.
Curepe Invaders Performing Company	Sins of the Father - Sean Singh	9th August	9:00 p.m.
Ah We People Theatrical Horizon	D'Asylum - Cleavas Charles	10th August	6:00 p.m.
Malick Folk Performing Company	The Spirit of Little Man - Louis Mc Williams and Norvan Fullerton	10th August	9:00 p.m.

ADMISSION FREE! For more info contact **Best Village @ 625-6088 ext: 5164**

Best Village 2018 Folk Theatre Schedule



Best Village, 1983



Best Village Winners 2017, with the Honourable Dr. Nyan Gadsby-Dolly, MP, Minister of Community Development, Culture and the Arts (center)

FOLK CONCERTS

This aspect was first introduced in 1964. It was then known as Community Concerts. About 15 000 people took part, including performers and helpers. The first Community Concert was won by the village of Siparia. The next Community Concert was held in 1967. To commemorate the fifth year of independence, a Festival of Folklore was planned. Villages had to compete in five categories:

- Folk literature
- Folk music
- Folk dance
- Folk art
- Local foods

In 1967, the then Prime Minister, Dr. Eric Williams stated:

"In fulfilling these categories, villages will find themselves doing what comes naturally in a country where people love to sing and dance, where our humour and zest for living have given us a wealth of expression and sayings. Where there is opportunity to create and design each year for Carnival, where the true flavour in the melting pot, our many races may be tasted in one cuisine."¹⁵

From 1970, the accent has been on the Folk Concerts for the coveted Prime Minister's Trophy. A Souvenir Brochure in 1970, stated that the aim was to provide an opportunity for the display of a variety of artistic and performing talents emanating from each village.

Early days of the Best Village Competition

19 APR 1993
ST. AUGUSTINE

MALICK FOLK PERFORMERS

In their 1987 Prizewinning Carnival
Drama

KING ARTHUR & HIS MERRY MEN

*A political sat-higher
Written & Directed by Felix Edinborough*

THE AUDITORIUM, CENTRAL BANK , P-O-S FEB 4 - 13, 1988

Malick Folk Performers

23 SANFEST

Showcasing/celebrating the talent of the nation's youth, 2018 marked the 48th annual national junior arts and culture festival, Sanfest. Sanfest is a nationwide competition inviting primary and secondary school students (under the age of 19) to showcase their creative talent through visual arts, writing, drama, spoken word, music and dance.

It embraces all areas of the arts and is aimed at students of primary, secondary, technical and private schools who are 19 years and under. According to the San Fernando Arts Council, Sanfest, which originally targeted south-based schools, has been growing exponentially to other counties, and has been widening the participation of all children, nationally.

Accompanying this growth has been some changes and additions to the categories offered for competition, and this has added to the festival's appeal, and assisted in firmly placing the festival in the country's arts calendar.

Like in previous years, Sanfest promises to be keenly contested in the national songs categories, steel band ensemble and ballroom dancing. The inclusion of Tobago into the festival since 2006 has added to the festival's appeal and has assisted in making the festival truly national.

SEE CHAPTER 33 FOR SANFEST RESULTS.





Winners and special awardees.

ST CHARLES HIGH CELEBRATES SAN FEST SUCCESS

St Charles High School, Tunapuna continues to celebrate the successes of some of its students in the recently concluded San Fest 2018. Winners include Jade Danielle Joseph, first place, Best Short Story Writer; and Zalena Hosein, first place, Spoken Word. It is the second year Hosein, lead singer of the school's parang group, has placed first in the Spoken Word category. Eight students also received special awards in the Visual Arts, and Dance categories. School Principal Maureen Alvarez congratulated the students, and thanked the teachers involved for their commitment and hard work in preparing the competitors.



Winners Zalena Hosein (left) and Jade Danielle Joseph. Photos courtesy St Charles High School.

Sanfest 2018 winner

**NGC
SANFEST**

JUNIOR ARTS FESTIVAL

**Be Different
Be YOU**

YOURSELF · ORIGINALLY MADE · UNIQUE

THE NATIONAL GAS COMPANY
OF TRINIDAD AND TOBAGO LIMITED

San Fernando Arts Council

**SEPTEMBER 17th –
NOVEMBER 16th
2018**

24 HARVESTS, BAZAARS, MAY FAIRS, SPORTS/SPORTS DAYS

Annual Harvests, Bazaars, Easter Bonnet Parades, May Fairs and Sports Days competitions (also held by many business places) are much anticipated events held in schools and communities throughout Trinidad and Tobago.



Harvest



Easter Bonnet Parade



Maypole



Sporting and cultural icon. A statue of Trinidad and Tobago's legendary cricket batsman Brian Lara stands at the western end of the Brian Lara Promenade in Port of Spain.

Calypsionian Superblue's "Signal to Lara" captured the Road March of Carnival in 1995

Trinbagonians celebrate everything with great gusto and camaraderie and with sports it is no different...from cricket, to football, to the annual Great Race from Trinidad to Tobago, to the increasingly popular dragon boat racing, in every sport, we find a way to celebrate along, of course with the intense rivalry, competition and friendly banter.

Cricket is the greatest unifying force in the West Indies, a way of life, a field of endeavour in which we excel. It represents our hopes, and aspirations of shining collectively on the world.

First Citizens sponsors the following sporting events and teams: UWI SPEC International Half Marathon, FC Cup, Clarke Road United Cricket Team, the Secondary School Football League, Carifin and various Golf Tournaments. Shell Trinidad and Tobago, on the other hand, continues to sponsor youth cricket with the national cricket board for over 2 decades which includes a development programme for youths teaching life skills, the secondary schools Football League for over a decade, various community sporting activities and the Tranquility Tennis Club Tournament. The very popular 'Shell Shield' of regional cricket from 1966-1987 as well as the Shell Caribbean Cup for football are two memorable periods of Shell's commitment to increasing the deep rooted cultural aspects that the various sporting disciplines bring to Trinidad and Tobago.

Sports Days are an annual must at schools and businesses/companies. Such an example is UTT's inclusion of a Sports Day at the University. The event is a part of the yearly scheduled sporting activities at the University of Trinidad and Tobago (UTT) attended by over 3,000 students who represent the eight campuses, each with its own sobriquet - O'Meara Eagles, Valsayn Lions, John D Dark Knights, Maritime Manicous, Pt. Lisas Panthers, SFTI Drillers, Corinth Corinthians, ECIAF Green Macaws.

Stunning March Past performances, with participants thematically attired, are an integral part of any sports day with teams delivering well choreographed and rehearsed routines that see all the teams deliver exceptional routines with great precision as they pass the saluting podium and march past the judges, of course accompanied by lively, mostly soca, music.

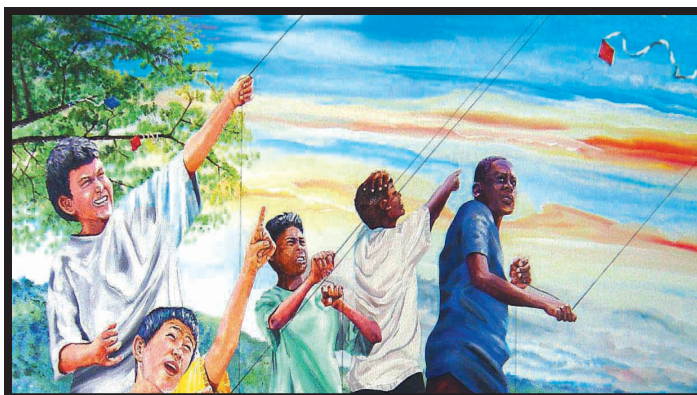
25 GAMES CHILDREN PLAY

Games children play are near things of the past, a result of the digital age of technology.

The following are some of the more popular games: Hop scotch, Pitching marbles, Catch, Flying kites, Spinning tops, Moral, Scooch, In a fine castle, Jacks, Brown girl in the ring, Ring a ring of roses, Miss Mary had some fine young ladies, Tug-O-war, Box Cart Racing, Sack Race, 3-Legged Race, London Bridge, Dolly House, Rolling tyres and bicycle rims, Hide and seek, Playing cards (like 'go to pack' and 'go fish', 'Romee' and 'All Fours'), Catching river fish, Tree climbing, Skipping rope, Coki-o-ko, Old lady (Grady) say, Head and shoulders, Picture no picture, Sack in sack out, Canal jockey, Cedar tree seed pod windmills, Cricket, Football, Rounders, Phones made of cans (two tin cans connected by string), Oka boka teen taroka...The tradition of kite flying at Easter with competitions at the Queen's Park Savannah is also a tradition at Christmas time in Tobago, both having Christian religious connotations, the rising of Christ. Some of the coveted prizes at kite flying competitions include the best mad bull, best box, most innovative, best cheeky chong and most patriotic kites.



Pitching marbles (John Mendes), Côté ci Côté là



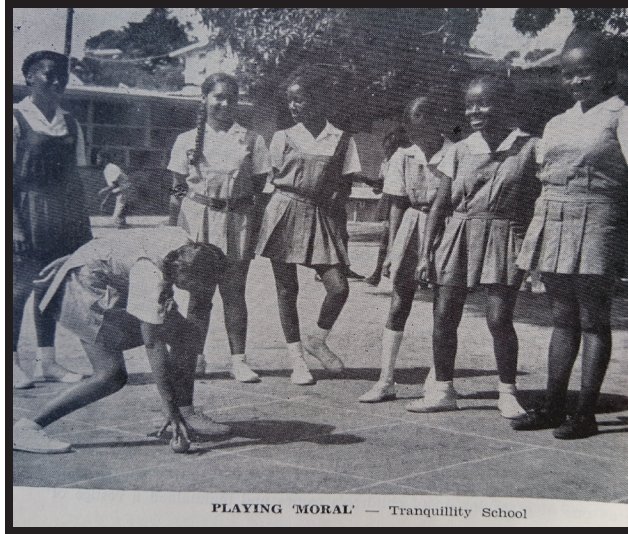
Flying kite/kite Aieu (John Mendes), Côté ci Côté là



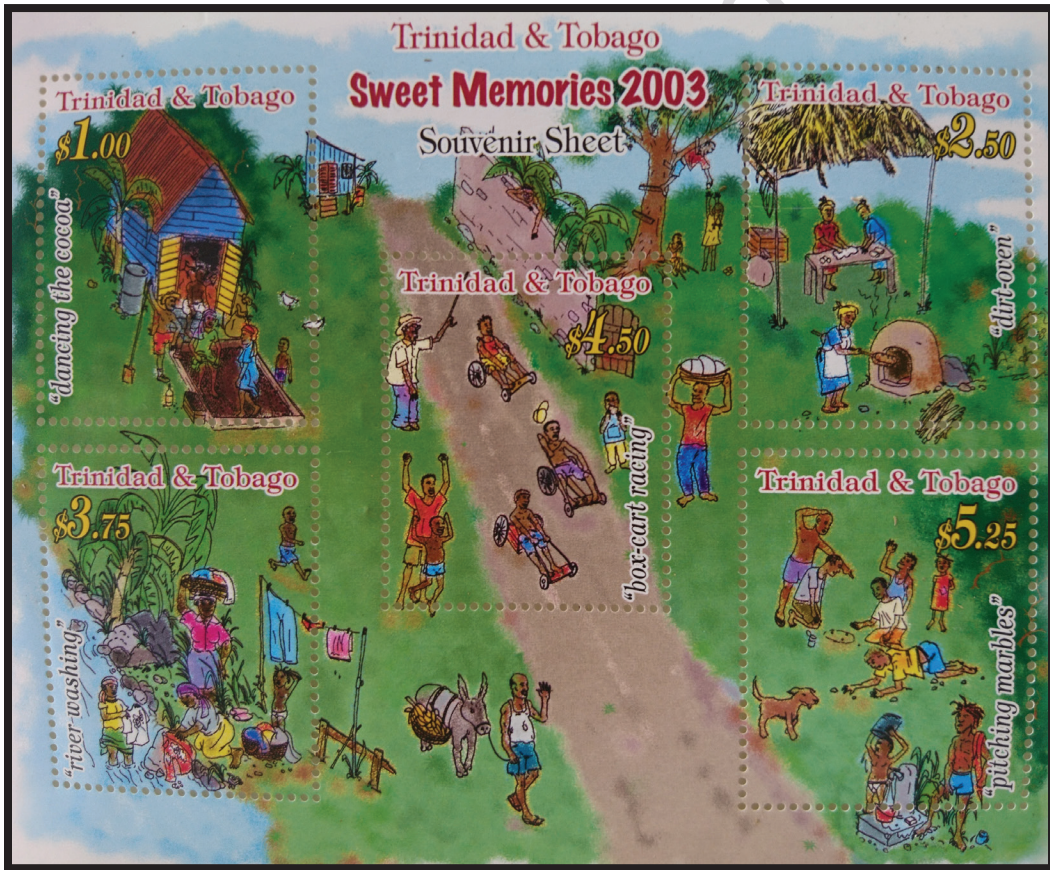
Canal Jockey (John Mendes), Côté ci Côté là



2019 Children Carnival Band



Games Children Play



Trinidad and Tobago stamps depicting games and long time traditions

26 RELIGIOUS 'FESTIVALS'



Trinidad and Tobago is a true Rainbow Country, as it has been described by Archbishop Desmond Tutu of South Africa. It boasts a diverse cultural and religious background made up of various ethnicities including African, Indian, Caucasian, Chinese, Middle Eastern and mixed races. The main religious faiths are Christianity, Hinduism, and Islam. As a multi-religious country, Trinidad and Tobago celebrates many religious holidays as well as other national holidays. The religious holidays in Trinidad and Tobago namely Good Friday, Spiritual Baptist Day, Easter Monday, Corpus Christi, Eid-ul-Fitr, Divali and Christmas are harmoniously celebrated by persons of all faiths. This is a true reflection of the multiculturalism that exists. Some religious observances have evolved into community festivals, a reflection of the multi-racial and multi-religious nature of our people. The religious festivals of Christmas,

Easter (kite flying), Eid-ul-Fitr, Eid-ul-Adha, Hosay, Corpus Christi (planting), Spiritual Shouter Baptist Liberation Day, Divali, Phagwa, Ramleela and Divina Pastora/Soparee Mai are celebrated by all. The people of both islands live together harmoniously despite race, religion and creed. The largest religious groups are the Roman Catholics, Hindus, and Muslims. The Anglicans, Presbyterians, Methodists, Sikhs, Jews, Jains, Bahá'í, Buddhist, Zoroastrians, Rastafarians, Amerindian Religion, Traditional African Religion, and Taoism/Chinese folk religion/Confucianism are among the smaller groups. Two Afro-Caribbean syncretic faiths are the Shouter/Spiritual Baptist and the Yoruba/Orisha faith (formerly called Shangos).

Churches, temples and mosques adorn the country in abundance. Religious leaders include priests (Anglican and Catholic), pundits (Hindu), imams (Muslim), Presbyterian Ministers, Orisha and Spiritual Baptist leaders. There is a hierarchy in established churches, with a Catholic archbishop and an Anglican bishop at the head of those communities.

Trinidad's cultural and religious calendar reflects the ethnic and religious makeup of the country with the major events being Christmas, Carnival (pre-Lent for Christians), Hosay (Shiite Muslims), Divali (Hindus), Eid-ul-Fitr (Muslims) and Shouter-Baptist Liberation Day.

Christmas marks the birth of Jesus Christ and is the most joyous Feast Day on the Christian calendar. The word Christmas comes from the Latin word meaning “Christ’s Mass.” In Trinidad and Tobago, people begin preparing weeks before the celebration; painting, decorating their houses and cleaning their surroundings. New curtains, draperies and decorations are a focal point of the decorating. The Christmas tree with all its dazzling ornaments adds the finishing touch. Lights adorn many buildings and trees.

Among the main traditions of the Christmas season is going to church of course, visiting friends and relatives, lots of traditional food and parang music. There is an abundance of gift giving as it becomes the most commercially busy season with malls and stores all decorated and lit to the hilt. Church services are held either on the night of Christmas Eve or early Christmas morning. After the service, visits are made to friends, gifts are exchanged and eats and drinks are served.



**THE
RHYTHM
OF OUR
CHRISTMAS**

There is nothing like our Caribbean Christmas.
The rhythm of our people infuses every moment of celebration from the sounds of our music and the spice of our meals to the warmth and joy we share so freely.

From our family to yours, may this holy season abound with happiness and togetherness.

First Citizens wishes you a very
Merry Christmas!



25
First Citizens
CELEBRATING THE FIRST 25

Diwali originated from the Sanskrit word Deepavali, meaning "row of lights," this Festival of Lights is usually held sometime between the months of October and November. It is celebrated over a five-day period, twenty days after Dussera (the day when Ravana was executed by Rama), with Lakshmi puja, on the dark night of the new moon. Hindus prepare their homes with massive cleaning and decorating undertakings. The purpose is to welcome Goddess Lakshmi.

At sunset, small clay crucibles, called deyas, filled with oil and containing cotton wicks. are lit to signify goodness over evil, light over darkness, and knowledge over ignorance. Families hold huge feasts of vegetarian food and various meethai (sweets). Many also celebrate with fireworks and "bussin" bamboo" (a dangerous, flammable method of creating explosions). The Diwali Nagar in Chaguanas is an annual exposition of hindu and indo-Trinidadian culture where persons of all religions experience and enjoy music, dance, arts and crafts and food during the days before Diwali. Diwali was officially declared a public holiday in 1968.



Lighting Deyas at Diwali

Easter, also known as Passover, “the Feast of the Resurrection”, “the Sunday of the Resurrection” or “Resurrection Day”, is the most important religious feast of the Christian liturgical year, observed between late March and late April. It celebrates the resurrection of Jesus Christ, which occurred after his death by crucifixion in AD 27-33 (Good Friday). Easter Sunday marks the end of forty days of fasting for the period of Lent. It is a joyous day for Christians and special care is taken to decorate the churches. It is also a day for friends and family to gather for a meal and often includes camping or a trip to the beach.

Easter time brings about a special bond of religious unity when Hindus and Roman Catholics get together in Siparia to worship at the La Divina Pastora RC Church and to pay homage to a statue revered by both faiths. To Catholics, this dark statue is known as The Divine Shepherdess, La Divina Pastora and is a representation of the Virgin Mary while to the Hindus it is known as Soparee Mai, the Mother of Siparia, representing the Goddess Kali who

removes the ego and liberates the soul from the cycle of birth and death. For over one hundred years, those inclined from these sectors of our population come bearing gifts, seeking alms and miracles through their fervent worship of La Divina Pastora/Soparee Mai. Many believe that the Holy Shepherdess grants wishes and performs miracles. On Good Friday devotees take offerings of money, jewellery, olive oil and other items in gratitude to the mother with a prayer in their hearts. The less fortunate receive alms from visitors and many foreigners come for Good Friday to witness and join with the thousands who visit La Divina Pastora. After a few weeks, the Holy Shepherdess is dressed beautifully and paraded through the streets followed by a procession that is known as La Divina Pastora. Another Good Friday tradition is the reenactment of the beating of a stuffed effigy of Judas (Bobolee), representing someone of current interest.

Phagwa: This festival, referred to as Holi in India, was brought to Trinidad and Tobago by Hindus from Bihar, India who came to work as indentured labourers around 1845. Celebrated in the latter part of the month Phalgun and early Chaitra (around March-April), Phagwa is one of the most colourful festivals in Hinduism. One story of Phagwa speaks of Prahalad, the son of the evil King Hiranyakashipu. The king recruited his sister Holika (who was unaffected by fire due to her powers) because he wanted his son destroyed. Instructing Holika to take his son into a large fire, their plan turned fatal as Holika's powers weakened and she got burnt in the fire. Prahalad remained untouched because of his strong faith. During Phagwa colourful liquids and powder called 'abeer' are placed on participants in open fields. A type of singing known as **Chowtal** singing is done and there is much merriment at this festival.

Other Hindu Festivals that are celebrated include: Ganesh Utsav, Raksha Bandhan, Ganga Dashahara and Maha Shivratri, For all Hindu festivals, devotees fast and abstain from meat and alcohol while cleansing their minds and bodies thereby controlling their senses.

Ramleela: This festival is known to bring communities together. It is the enactment of Lord Rama, the Hindu God of the Universe, and his time on Earth. Hindus believe that he came to earth to restore righteous living and taught many lessons to humans. Ramleela is celebrated with much pomp, acting, singing and dancing in many communities. It has grown in popularity and a National Ramleela Council has been set up with thirty five registered groups. This festival is celebrated during the Hindu period known as 'Nowraatam' in the month of Ashwin (September-October). It lasts ten days and normally begins on the first Friday in Nowraatam. The festivities culminate with the burning of a huge image of Raavan, a defeated villain in Hinduism.

Corpus Christi is determined by the Christian calendar and means the body of Christ. This holiday falls two Thursdays after Pentecost, or the Thursday immediately after Trinity Sunday on which day the Roman Catholic Faith observes the dogma of the Triune God. The tradition of a procession is continued in Trinidad and Tobago by the Roman Catholics as churches stage processions. Corpus Christi also coincides with the start of the rainy season

in the tropics and is considered an excellent day for planting crops such as pigeon peas and corn in the belief that these crops will be plentiful.

In 1996, the Government declared March 30th, **Spiritual Baptist (Shouter) Liberation Day**, a public holiday. It marked the end of a long and turbulent history for Spiritual Baptists in the quest for recognition of the right to worship and for a day to be declared a public holiday. The original Baptist settlers were African American soldiers who were former slaves for the British in the War of American Independence. These immigrants settled in Princes Town, Laventille, and Caroni. They brought with them their religious practices and they were banned by the authorities in 1917 from practising their religion. The Ordinance was repealed on March 30, 1951 and the Baptists were once again free to practise their religion. Today the holiday is celebrated with prayer and thanksgiving as a symbol of the triumph of their faith in the face of adversity.

The **Orisha** (formerly called Shango) faith was forcibly suppressed during the time of slavery. Practising their faith in secret ensured that it survived. The Orisha followers can now freely practise their faith which originated out of Western Africa. The Odun Egungun festival is celebrated through private ceremonies where sacred rituals are performed. A street procession follows, led by the Egungun disciples, believed to be imbued with the spirits of the ancestors. Escorting them in this ritual are dancers, drummers and singers who are believed to be the bearers of blessings.

Eid-Ul-Fitr marks the beginning of the Muslim New Year and was proclaimed a public holiday in 1984. The festival which ends the period of fasting and abstinence in the month of Ramadan is also known as the festival of “the Breaking of the Fast”. The holiday is confirmed when the new moon is sighted at the end of the month of Ramadan. This heralds the start of Eid-Ul-Fitr when Muslims gather at Mosques to pray and give donations and gifts to the poor and the homeless. In Trinidad and Tobago, needy persons gather outside Mosques in anticipation of receiving alms. It is also a day of feasting on culinary delights and Muslim sweets such as sawine (made from vermicelli mixed with milk, spices, fruits and almonds) and Maleeda (made out of wheat flour, semolina, butter and milk) are distributed. Visiting friends and family also form part of the day’s activities.

Ramadan is the ninth month of the Islamic calendar and is a period during which Muslims fast, eating and drinking nothing, including water, while the sun shines and give charity and pray. They focus on self sacrifice during this time. Eid-Ul-Fitr is celebrated after Ramadan. It is believed that the Qur’an (holy book) was revealed to Muhammed (who Muslims refer to as a Prophet) around this time in the holy place of Mecca.

Eid-Ul-Adha: On Eid-ul-Adha (also referred to as Bakra Eid), Muslims commemorate trials and the sacrifice made by Father Abraham who was commanded by Allah to kill his first born. Being obedient to Allah, Abraham was ready to make the sacrifice but Allah revealed to him that by showing his love for his Lord just by being willing to submit to Allah’s will, the sacrifice

was already made. Muslims commemorate this by slaughtering animals such as sheep and goat. The animal's meat is shared with the poor and with family and friends.

Hosay: Celebrated in the Muhurram month of the Muslim calendar, ten days after the appearance of the new moon, Hosay was originally a ceremony done only by the Shiites (a Muslim sect). Today, however, many Trinidadians join in the celebration which many Muslims do not celebrate due to several non-Muslim (haram) practices which have become part of the event. It is therefore no longer considered a religious festival but more of a cultural one. The festival is geared towards honouring brothers Hosein and Hassan, the grandsons of Prophet Muhammad, who were murdered. For the festival which takes place in areas such as St. James, Cedros and Tunapuna, there is much music and colour. Flag night, which is the first night, is marked by loud Tassa drumming and floats with colourful flags symbolising banners of war. Small Tadjah night is marked by devotees pushing models of a tadjah which is a mosque-like structure. The highlight of the event is Big Tadjah Night when massive versions of the tadjahs are carried. These tadjahs are sometimes ten to fifteen feet high. Two men (one with a green crescent moon on his shoulders and one with a red crescent), dance toward each other in time with the Tassa drumming. The red is said to represent Hussain's shed blood and the green represents the poison that killed Hassan. The moons meet briefly where they "kiss." The day after, the tadjahs are cast into the sea or river while prayers are recited.



Phagwa festivity





Hosay in St. James



St. Peter's Day celebrations, a well-attended day of multiple activities by the residents of Carenage, located in the western peninsula of Trinidad. The festival is particularly centered on the sea, fish and fishermen honouring St. Peter, one of the twelve Apostles according to the biblical story, who was also a fisherman

27 SPECIAL HOLIDAYS/NON-RELIGIOUS

Celebrations that fall into the category of Festivals represent a wide variety of areas including agriculture, community development, culinary, historical, multicultural and religious activities. Many of these have been covered in other Chapters.

Secular Celebrations:

Besides Emancipation, Independence, Republic Day and Indian Arrival days, official secular holidays include New Year's Day, Labour Day (19 June), when 1930s labour leader T.U.B. Butler and the trade union/nationalist movement are commemorated, and Boxing Day (26 December).

Of the country's holidays, seven are considered religious (Spiritual Baptist, Good Friday, Easter Monday, Corpus Christi, Christmas Day, Divali, Eid-ul-Fitr) and two ethnic (Indian Arrival Day and Emancipation Day). The other holidays are New Year's Day, Labour Day, Independence Day, and Boxing Day.

During the last week in July, leading up to August 1, **Emancipation Day**, the people of Trinidad and Tobago pay homage to ancestors who struggled for the abolition of slavery. Sounds of traditional drums, modern steel pans, calypso, that took shape as a witty weapon against the planter class, and other folk expressions, echo through the land at various celebratory functions. Artistes from other parts of the African world, add to the enthralling mix at the Lidj Yasu Omowale Emancipation Village, the main centre of activities for the period. In song, dance, visual images and speech Africa is always present. The wisdom of words and the rhythms of art, blend to create an event that is educational, entertaining, exciting and inspirational. Emancipation day marks the freeing of African slaves on August 1, 1883. Emancipation celebrations have become a major forum through which the history of the African Diaspora is expressed with religious, educational and cultural activities.



Trinidad and Tobago was the first country in the world to declare Emancipation Day a public holiday, in 1985, on 1st August. Every year on Emancipation Day, a procession winds its way up from Independence Square to the Queen's Park Savannah. Trinidadians, of all hues and races-though predominantly of African heritage, turn out in their best African garb to remember the past and declare a better future, clapping and chanting as they walk and dance. The procession culminates at the Lidj Yasu Omowale Village in the Savannah, where African food, culture and art are celebrated. Vendors sell everything from African Black Soap to cloth and cowrie shell jewelery. Performing stages at various parts of the village feature drama, dance and music, all with African roots.

Independence Day marks the independence of Trinidad and Tobago from British Colonial rule on August 31, 1962. The significance of our independence is perhaps embodied in the preamble to our constitution. The major event of the day is the Independence Parade of uniformed groups, including defence and protective services personnel at the Queen's Park Savannah accompanied by their marching and steel bands. Many line the streets of Port of Spain, St. James and Woodbrook to witness the spectacle.

In 1995, Prime Minister Patrick Manning formally declared May 30 as an annual public holiday for **Indian Arrival Day**. Indian Arrival Day commemorates the first arrival of East Indians to Trinidad's shores, via the vessel "Fattel Razack" on May 30th, 1845. There were 225 immigrants on board that ship. These indentured labourers were to replace the (emancipated) slaves on the sugarcane plantation of Trinidad. The date May 30th was officially declared a public holiday in 1996.





Independence Day Parade

Pan African Festival TT focuses on the celebration of freedom from chattel slavery, in advance of the public holiday, Emancipation Day, August 1st. The week long activities are organised primarily by the Lidj Yasu Omowale Village, named after the co-chair of the Emancipation Support Committee formed in 1992

New Year's Day – January 1st.

Carnival Monday and Tuesday are not national holidays but it is customary for most businesses to close their offices on these days. These days are celebrated, in either February or March, on the Monday and Tuesday immediately preceding Ash Wednesday on the Christian calendar.

If a national holiday falls on a Sunday, the public holiday is observed on the immediate following Monday. If two national holidays fall on the same date, the following day is also given as a public holiday.

Official Public Holidays:

Public holidays are authorised by law and limit work or official business on those dates. Therefore all government offices, banks, and most businesses are closed on public holidays in Trinidad and Tobago.

Date	Name	Reason
1 January	New Year's Day	The celebration of the first day of the Gregorian Calendar.
Variable	Easter	Good Friday and Easter Sunday (both Christian days marking the death and resurrection of Jesus are both public holidays).
31 March	Spiritual Baptist/Shouter Liberation Day	First country in the world to recognise the Spiritual Baptist faith with a national holiday.
Variable	Corpus Christi	Christian feast in honour of the Holy Eucharist.
30 May	Indian Arrival Day	The first country in the world to recognise East-Indian indentureship.
19 June	Labour Day	Marks the labour uprising on 19 June 1937, generally recognised as the start of the modern trade union movement in Trinidad and Tobago.
1 August	Emancipation Day	Recognising emancipation from slavery.
31 August	Independence Day	The day Trinidad and Tobago gained independence from the British.
24 September	Republic Day	Celebrating the day Trinidad and Tobago became a Republic.
Variable	Eid ul-Fitr	End of Ramadan. It is one of the most important holidays on the Islamic calendar and is the most widely and publicly celebrated Muslim holiday in Trinidad and Tobago.
Variable	Diwali	The Hindu festival of lights. It celebrates Lord Rama's (a Hindu god) return to his kingdom from 14 years exile. This festival also acknowledges the Goddess Lakshmi (a Hindu goddess).
25 December	Christmas	Christian celebration of the birth of Jesus Christ.
26 December	Boxing Day	Traditional holiday.

Trinidad and Tobago proclaimed its **Independence** from Britain on 31 August 1962 with Queen Elizabeth II remaining as the head of state.

The first Republican Parliament of Trinidad and Tobago held its first session on 24 September 1976. It is this date that is marked by Republic Day.

Republic Day: In 1976, Trinidad and Tobago decided to abolish the monarchy and became a republic within the Commonwealth. On 1 August 1976, the new constitution was promulgated, and the Republic of Trinidad and Tobago was proclaimed, with the last Governor-General, Sir Ellis Clarke, becoming the first President. Trinidad and Tobago holds its National Awards ceremony on Republic Day to honour citizens who have made a significant contribution to

the country. From Independence in 1962 until 2017, the ceremony was held on Independence Day. According to former President Carmona, the ceremony was moved to Republic Day as it "would bring greater awareness of the true meaning and importance of the holiday".

Labour Day was declared as an annual national holiday in Trinidad and Tobago in 1973. On 18 June 1937, workers at the Oil fields began a strike against the inequality of earnings in the oil industry. Police tried to arrest the leader of the strike, Tubal Uriah 'Buzz' Butler on 19 June. This led to riots which resulted in the deaths of nine workers and two policemen. Butler went on the run from the authorities, giving himself up in September 1937 and spending two years in prison. The riots were seen as a precursor to the creation of the Oilfield Workers Trade Union (OWTU), which became the first registered trade union in the country. The riots also led to a 1939 commission headed by Lord Moyne which attempted to investigate the causes of the riots and suggested recommendations to ensure that such events would not be repeated.



Labour Day commemorative postage stamp honouring two prominent Labour Union leaders of yesteryear

Schedule of Cultural and Religious Days, 2019-2030 (that have varying days)

YEAR	CARNIVAL	GOOD FRIDAY	EASTER MONDAY	HOSAY	DIVALI	EID-UL-FITR
2019	Mar. 04-05	Apr. 19	Apr. 22	Sep. 10	Oct. 27	Jun. 05
2020	Feb. 24-25	Apr. 10	Apr. 13	Aug. 29	Nov. 14	May. 24
2021	Feb. 15-16	Apr. 02	Apr. 05	Aug. 19	Nov. 04	May.13
2022	Feb.28-Mar.1	Apr. 15	Apr. 18	Aug. 08	Oct. 25	May. 02
2023	Feb. 20-21	Apr. 07	Apr. 10	Jul. 28	Nov. 12	Apr. 21
2024	Feb. 12-13	Mar. 30	Apr. 02	Jul. 16	Nov. 01	Apr. 10
2025	Mar. 03-04	Apr.18	Apr. 21	Jul. 06	Oct. 21	Mar. 31
2026	Feb. 16-17	Apr. 03	Apr. 06	Jun. 25	Nov. 08	Mar. 20
2027	Feb. 08-09	Mar.25	Mar. 28	June. 15	Oct. 29	Mar. 10
2028	Feb. 28-29	Apr. 14	Apr. 17	June. 04	Oct. 17	Feb. 27
2029	Feb. 12-13	Mar. 30	Apr. 02	May. 24	Nov. 05	Feb. 15
2030	Mar. 04-05	Apr. 19	Apr. 22	May. 13	Oct. 26	Feb. 04

28 BOROUGH DAYS

Borough Days are celebrated annually in Point Fortin, Arima and Chaguanas. Similar celebrations take place in St. James and Laventille, although these are not boroughs.

During a time of economic downturn in the mid 1980's there was a call for job opportunities. It was then adopted by the local council to use culture as a means of creating economic activity in the area of Point Fortin and so was born 'Pan on the Move'.


The Borough Day Festival in **Point Fortin** is one of the larger festivals in T&T, lasting two weeks and reminiscent of the annual national Carnival celebrations, albeit localised. One can partake in J'ouvert and fetes and a street parade on the last day of the festivities. Other events include Miss Point Fortin Borough Beauty Pageant and a Soca Monarch competition.

2018 marked the 38th edition of the Festival.

STABILIZING Our Aspirations
Envisioning the **FUTURE**

POINT FORTIN BOROUGH CELEBRATIONS 2018

38TH ANNIVERSARY OFFICIAL DIARY OF EVENTS



VISIT: www.pointfortinborough.com

<p>▼ APRIL</p> <p>FRIDAY 20 BOROUGH LAUNCH Victor Chin Kit Park 7:00 pm</p> <p>SATURDAY 21 Church Service Seventh Day Adventist Church 10:00 am Community Spotlight: Football Fiesta and Rhythm Rama Sherwin Julien Rec. Ground 4:00 pm</p> <p>SUNDAY 22 Community Spotlight: Techier / Guapo & Friends Cochrane Basketball Court 6:00 pm</p> <p>MONDAY 23 Coast Guard Band Concert Victor Chin Kit Park 5:00 pm</p> <p>TUESDAY 24 Community Spotlight: Vintage Meets Soca New Village Recreation Ground 7:00 pm</p>		<p>WEDNESDAY 25 Point Fortin East Sec. School: Walk Against Violence Begins at the School Compound at 8:30 am Community Spotlight: Hollywood Bollywood in Hollywood Pt. Liguore Recreation Ground 7:30 pm</p> <p>THURSDAY 26 Pre-School Swim Meet Point Fortin Community Pool 8:00 am - 2:00 pm Community Spotlight: Tribute to the Achievers Southern Gardens 7:00 pm</p> <p>FRIDAY 27 Military Parade Streets of Point Fortin 11:00 am (Starts at Coronation Park ends at Mahaica Oval) St. Mark's AC Church Cookout Victor Chin Kit Park 1:00 pm "Icons in the Sun" Midday Concert Victor Chin Kit Park 1:00 pm Ms. Point Fortin Borough Pageant Egypt Government Primary School 8:30 pm</p> <p>SATURDAY 28 Kids in Culture Victor Chin Kit Park 1:00 - 4:00 pm Youth Dance-Off Competition Victor Chin Kit Park 6:00 pm Pt. Fortin East Annual Cookout & Reunion Point Fortin East Sec. School 4:00 pm Tassarama & Curry Duck Cookout Sieunarine's Rest. & Bar 4:00 pm Mayor's Anniversary Ball Town Hall Auditorium 9:00 pm</p>		<p>SUNDAY 29 Borough Marathon Streets of Point Fortin 6:00 am Invitational Junior Swim Meet Point Fortin Community Pool 8:00 am - 5:00 pm Civic Centre Old Boys Soccer Picnic Mahaica Oval 12:00 noon Community Spotlight: Pan-Kaiso Street Festival Agard Road 7:00 pm</p> <p>MONDAY 30 Blessings Come Down: The Gospel Concert Victor Chin Kit Park 7:00 pm Heeltz & Kickz Clifton Hill Beach Resort 11:00 pm - 7:00 am</p>	
<p>▼ MAY</p> <p>TUESDAY 1 Fire Service Band Concert Victor Chin Kit Park 5:00 pm Runshop Lime Wickham Street 7:00 pm</p> <p>WEDNESDAY 2 Jazz at the Jewelz Garden Jewelz 7:00 pm Police Service Band Concert Victor Chin Kit Park 5:00 pm Boxing Crestall's Bar 7:00 pm Tornadoes Talent Show Tornadoes Pan Theatre 7:00 pm</p>		<p>THURSDAY 3 "We Products"; A Market Fair Experience Victor Chin Kit Park 9:00 am - 6:00 pm Republic Bank "Pan on the Parkway" Techier Main Road 5:00 pm</p> <p>FRIDAY 4 Shots 3 Cooler Cruise Sunset Beach, Fanny Village 3:00 pm - 7:00 pm Borough Basketball South-West Regional Indoor Arena 4:00 pm "We Meet" Streets of Point Fortin 6:00 pm Regiment Band Concert Victor Chin Kit Park 6:00 pm</p> <p>SATURDAY 5 J'ouvert Streets of Point Fortin 4:00 am After J'ouvert Chill Agard Road 10:00 am PAN-ON-THE-MOVE Streets of Point Fortin 5:00 pm</p> <p>SUNDAY 6 Infinity Garden Jewelz, New Village 3:00 am - 10:00 am Bedrock Lake Asphalt, La Bree 3:00 pm - 11:00 pm "In D' Borough Day" Coronation Park 4:00 pm - till</p> <p>MONDAY 7 Guapo Reunion Sports Festival Guapo Recreation Ground 2:00 pm</p> <p>Post Season Events Primary Schools' Choral Speaking and Mentorship Competition Town Hall Auditorium TBA 10:00 am Schools' Pan For Blue Competition Thursday 17th May Coronation Park Car Park 10:00 am</p>			

In 1990 **Chaguanas** became a Borough. This anniversary is celebrated as Chaguanas Borough Day. Part of the celebrations include the recognition of the accomplishments of Chaguanas Borough Corporation and its burgesses including Heroes of the Communities in Sport, Arts, Culture, Academics, Corporate Achievements and more.



Chaguanas Borough Day...Marching band

Arima also celebrates its achievements during its Arima Borough Day festivities. There is also J'ouvert, steelpan, calypso and fetes making up the borough's festival (Arima Fest). Arima was declared a Borough way back in 1888.

ARIMA BOROUGH FEST UPCOMING EVENTS 2018

JUL 28	HEAL OUR LAND- GOSPEL CONCERT FEATURING SHERWIN GARDNER-6PM ARIMA VELODROME	JUL 29
AUG 1	BIRD FEST ARIMA VELODROME	AUG 4
AUG 1	CANNON BLAST CEREMONY WITH FIRST PEOPLE'S - 6AM CALVARY	AUG 4
AUG 5	WE RUN ARIMA 5K- 6AM ARIMA VELODROME	AUG 8
AUG 5	ANNUAL CHURCH SERVICE-10AM MILITARY PARADE-11:30AM ARIMA VELODROME/ ST. JUDES ANGLICAN CHURCH	AUG 8
AUG 8	CIVIC AWARDS CEREMONY	

TO FIND OUT MORE ABOUT THESE AND OTHER EVENTS CONTACT THE MAYOR'S OFFICE AT 667-3449

ARIMA BOROUGH FEST UPCOMING EVENTS 2018

AUG 9	CALYPSO BY KITCHENER VENUE- TBA	AUG 10
AUG 11	UNDER "WATA" FETE ARIMA VELODROME	AUG 19
AUG 11	BOROUGH DAY J'OUVERT PARADE OF THE BANDS	AUG 19
AUG 26	MUSICAL CONCERT AMPHITHEATRE	AUG 31
AUG 26	SANTA ROSA FESTIVAL COMMUNITY FESTIVAL SANTA ROSA RC CHURCH	AUG 31
AUG 31	CULTURAL SHOW & FIREWORKS! ARIMA VELODROME	

TO FIND OUT MORE ABOUT THESE AND OTHER EVENTS CONTACT THE MAYOR'S OFFICE AT 667-3449

Other towns and villages also host annual festivities including **Lopinot** and **Paramin**. Chapter 6 is devoted to the separate Arima-based Santa Rosa Festival/FirstPeoples Heritage Week.

Though not boroughs, Laventille and St. James celebrate annually their respective towns' pride as well. **Woodbrook** too celebrates its town with the more recently introduced Pan on the Avenue, an evening where the major steelbands play during the parade along Ariapita Avenue.

Laventille celebrated its 20th Steelband Festival in 2018, a parade which takes place along the stretch of the Eastern Main Road in August.



Laventille Steelband Foundation



The popular Laventille steelband Desperadoes entertains the crowd during the Laventille Steelband Festival



Iconic "Khan" family home built in 1954, Eastern Main Road, Success Village, Laventille (near corner of Pashley Street), in front of which the annual steelband parade passes on its way to the Angostura Compound, further east. 2018 marked the 20th edition of the Festival. The building now houses the KIND (Kids In Need of Direction) organisation

St. James is billed as "the city that never sleeps. The WE BEAT Festival of St. James is another significant annual event on the national calendar, a cultural extravaganza spanning some nine days during the month of June, celebrating through dance, song, art and craft, cuisine, music and "liming," sport, encouraging not only community participation but also domestic tourism. The festivities culminate with a steelband parade along the St. James Main Road.



29 UNIQUELY TOBAGO

While Trinidad is the busy commercial center, Tobago remains the idyllic, more laid back and relaxed of the two islands.

Its History

Tobago is located such that it was deemed a prized possession for centuries by the European powers. Originally home to the early Amerindian settlers who cultivated tobacco for which the island is named; Tobago was then claimed by the British before becoming a battleground between the European nations, including the Dutch, Courlanders and French. Tobago's key role in the sugar industry during the 18th and 19th centuries resulted in thousands of enslaved Africans being brought to the island to work the fields.

The many cultures and influences that shaped Tobago have indelibly left their mark on Tobago's way of life as demonstrated in everyday activities, rich traditions such as drumming, singing, music dance and spiritual worship. Festivals are one way that the villages come together in celebration of the bounty and fertility of the land, the ocean's generosity and the warmth and togetherness of the people.

Tobago's experience is different with the decline of agriculture bringing the opportunities of tourism and the offerings of the rich customs of yesteryear that have remained and are celebrated throughout the year by Tobagonians.

Tobago's Carnival has evolved quite differently to Trinidad's, the main reason being the country's history of colonisation and development. For example, Tobago's Anglican, Moravian and Methodist churches have impacted their religious development as compared to the Catholic church in Trinidad which would have led to the traditions of pre-lenten celebrations, hence the development of Carnival. Therefore it was not until 1889 when Trinidad was unified with Tobago that the traditions of Carnival began to take root. Yet still, Carnival is not the foremost cultural extravaganza in Tobago but rather its Tobago Heritage Festival.

Tobago Heritage Festival

Song, folklore, storytelling, dance, rituals and community permeate Tobago life. The biggest cultural event on the island is the Tobago Heritage Festival, a celebration of music, dance and cuisine, with productions held every day of the festival in different villages around the island.

The Tobago Heritage Festival came about in an attempt to deal with the disappearance of the 'Culture and Cultural Heritage of Tobago' and to preserve the island's traditions. In 1984 Dr. J. D. Elder, cultural anthropologist, organised a conference based on this theme when he held the position of Secretary for Culture in the Tobago House of Assembly. At this conference

papers were submitted and presentations made by scholars, researchers and participants who at the conclusion agreed that there was urgent need to preserve Tobago's Cultural Heritage independently and apart from the Prime Minister's Best Village competition which was not adequately promoting the Tobago experience. Out of these submissions, the Tobago Heritage Festival was organised and inaugurated in 1986.

Tobago's rich culture is as diverse as the many countries that fought to control the island- the Spanish, British, Dutch, Courlanders, French and even Americans.

The heritage of the enslaved Africans also heavily influenced the island's culture. Many of the folktales, superstitions, art, music and traditional dances reflect the island's European and African roots. These are celebrated annually during the Festival, which runs from early July to August.

For the duration of the Festival many communities host events and activities which form part of the overall Heritage Festival experience. The Heritage Village includes activities like Folk Fiesta, Junior Heritage Festival where the talents of the youth are on display, an ongoing Food Fair, Pan Folkarama, a Heritage Calypso Monarch and even a Ms. Heritage competition. Out in the villages, events take place such as 'Christmas Customs of Yesteryear', 'Ajouba-Africa, We Salute You', the Bélé Festival, homage to the elegant Bélé dance with its sweeping skirts and head wraps, the Moriah Wedding, Sea Festivals, honouring the importance of the sea and fishing to the island, Folk Tales and Superstition presentations and many others.





Harvest Festivals

Village harvest festivals are at the core of community life in Tobago. They are authentic expressions of the Tobago way of life and take place very frequently during the year. Each village has one harvest day- always a Sunday - which is constant every year. The day begins with a church service, which is followed by breaking of bread amongst neighbours, song, drama and good cheer. Usually, the men of the village would prepare large amounts of food including Tobago favourites like stewed chicken, stewed pork, curried crab, cassava, barbecued fish and macaroni pie, with the women of the village typically serving the guests. These festivals represent the marriage of traditional African and Christian customs of giving thanks for fertile land and bountiful crops.

Other Festivals

There are national festivals, religious festivals, and village fairs, all of which are accompanied by song, dance, drink and excitement. Tobago's culture is 'rooted' in food, pun intended, so there are also many events centred around local ingredients and methods of preparation. Villages take turns hosting activities, usually with fixed calendar dates, each festival being unique to that village's traditions. Tobagonian delicacies include sugar cake (made with shaved coconut), bene balls (made with sesame seeds), toolum (made with molasses), paw paw (papaya) balls and the iconic curry crab and dumplings.

Tobago Mas

Although smaller than its Trinidad counterpart, Tobago Mas is rich in culture with certain portrayals that are uniquely Tobagonian. There is a similar structure with Tobago versions of the Calypso Monarch and Junior Parade of the Bands competitions. J'ouvert celebrations take place on Carnival Monday, with its rich ensemble of Ole Mas and Traditional Mas Characters.

The most famous of Tobago's Devil Characters, an individual known as *Abyssinia*, has been immortalised in song by the Mighty Shadow in his Calypso 'Pay de Devil' (Pac, Pac...).



2019. Tobago Mas

Sunday School

Don't let the name fool you -this popular week-end street party that started in the village of Buccoo has now become a main stay in many of the nearby villages. These events include music provided by DJs as well as live performances by bands and artistes, colourful crafts, food and drinks so that participants can spend a fun-filled evening dancing, feting and partying in a truly Tobagonian fashion.

Easter Celebrations

Easter is school vacation time, when Trinidadians flock to Tobago to soak in the sun and participate in festivities. The Easter Monday *Goat Race* and sports at Mount Pleasant and the Easter Tuesday *Goat and Crab Races* at Buccoo draw huge crowds.

Buccoo is a small village but has become quite famous because of its offshore coral reef (Buccoo Reef) and Nylon Pool, which attract thousands of visitors each year from all over the world.

Goat and Crab Races

Easter time is exciting, with fairs and events being held in almost every village. The Buccoo Village Goat and Crab Race Festival takes place on *Easter Tuesday*, the Tuesday after Easter, which has become an unofficial public holiday in Tobago. Watch 'jockeys' sprint alongside their fleet-footed goats, in a race where the competition is fierce. These goats have been so well trained to race, that they're eager to do it; once the gates fly, they're off!



Goat racing

Even more unusual, is the crab race, in which bewildered blue crabs wander along the track. Attached to a string and guided by small sticks, the crustaceans are usually unmoved by the desperate yells of the humans or the incentive of choice morsels at the end of the wooden alleys supposed to keep them on course for the black and white chequered flag. Most either back off the few yards of track, or scuttle sideways for the nearby sea. While the winner may earn cheers at the finish line, even success won't keep these crabs out of the curry pot!

Tobago Gospel Festival

Tobago still maintains its strong spiritual and religious traditions, and this three-day gospel festival, has been held for many years and is now a fixture every Easter, showcasing the best of the island's gospel music.

Tobago Contemporary Dance Festival

Tobago is renowned for its traditional forms of dance such as the Bélé and the Reel and Jig, so it is no surprise that contemporary dance is now emerging to the fore. Held at the end of March/beginning of April, this festival aims to nurture and showcase the talent of dancers and choreographers.

The Tobago Jazz Experience

April sees an explosion of local, regional and international jazz (and non-jazz) talent around the Tobago Jazz Experience, and the Plymouth Jazz Festival which preceded it. Clubs, hotels, bars and restaurants across the island present local performers as regular and rotating headliners, with nights dedicated to jazz, reggae, hip-hop, R&B, Latin and of course calypso, soca and steelpan music. The Tobago Jazz Experience was started in 2004 as the Tobago Jazz Festival.

Moriah Wedding

Also known as the *Ole Time Wedding*, this reenactment is a signature Tobago Heritage Festival event, featuring the groom dressed in a black stovepipe hat and tailcoat, carrying a black umbrella to shade the bride in her trousseau. After witnessing the preparation of the bride and the reenacted wedding ceremony, the wedding party slowly departs Moriah for the reception site, while dancing the *Heel-and-Toe*, the distinctive three-step "brush back", accompanied by fiddler and tambrin drummers or the *Reel and Jig*. This is called *walking the wedding*. This event symbolises fidelity, fertility and purity and culminates with a cake and wine ceremony, followed by a grand reception with plenty of feasting and entertainment into the night.



Moriah Wedding

The Seafood Festival

A true celebration of the sea and the importance of fishing in Tobago, this annual festival is held in Roxborough and provides the opportunity to sample many of the local seafood dishes. Earlier in the morning there is the re-enactment of the Belmanna Riots of 1876, which saw slaves at a Roxborough Cocoa Estate rise up against their terribly bad working conditions. It celebrates the history of this close community spirit amongst Tobago's slave population, their way for surviving during those dark days.

Other fishing villages in Tobago also hold fêtes during the Heritage Festival, including Charlotteville and Black Rock where there is the chance to take part in "pulling seine".

Pulling seine

One custom which you're likely to come across on a daily basis from Store Bay in the west to Charlotteville in the east is pulling seine, the communal hauling of fishing nets cast close to shore. This custom, dating back to over one hundred and fifty years, is one you'll be more than welcome to join in, as every pair of hands is needed to pull in the hoop of fish-heavy net. Once they've spotted shoals of small fish like sprats, jacks or even larger bonito, fishermen in boats drop the net in a circle from the shore. Mayaro beach in Trinidad is also well known for its seine fishing (see photo on page 199).

Black Rock Sea Festival

This festival, which re-enacts the rituals of fisherfolk, also features the christening of a fishing boat, pulling seine, hanging the nets to dry and of course, the singing of sea chanteys. The wake-up call is sounded by the *Town Crier* at 5:00 am by the blowing of the traditional conch shell to signal the start of the celebrations.

Charlotteville: Natural Treasures Day

Held in the fishing village of Charlotteville, the day pays homage to the ancestors, and showcases the island's history. It starts with prayers, before locals and visitors walk through the village, chanting the songs of yesteryear; the rich sounds of the drums echoing along the route. A highlight is the re-enactment of the Dancing of the Cocoa where the feet of the dancers "polish" the cocoa beans with a shuffling dance that is done amidst fermented beans, as they are sun-dried. The movement of the feet helps to aerate and turn the beans while removing the slimy pulp from around them, enabling uniform drying and preparation for sale to processors. This was practised by the villagers from the early 1900s, when cocoa was the main crop of the Charlotteville Estate. Visitors can also sample chocolate tea and taste dirt-oven bread, a treasured Tobago delicacy.

Belle Garden Festival

This festival, which takes place on the first Sunday in May, celebrates the marriage of Belle and Livingston, two former cacao estate owners from Belle Garden and Richmond, respectively. Held at the Belle Garden Pan Tent, it's a re-enactment of women gathered at the river to give advice to a young lady (not Belle) who is pregnant for Livingston. Tradition told that if an expectant mother was going into labour and the midwife was not around, she had to put a stone on her head and do everything until the midwife arrived. That included bathing, changing clothes and bathroom activities; as soon as she removed the stone the baby would be born.

Dragon Boat Racing

Steeped in Chinese tradition, the annual Tobago Dragon Boat Festival is held at the Pigeon Point Heritage Park, with teams from both islands competing as keenly and fiercely as possible. Tobago was host to the Pan-American Club Crew Championships in March 2019.



St. Peter's Day

As people who often depend heavily on the ocean for a living, Tobagonians often pay homage to the sea. The Feast of St. Peter, celebrated in June, begins with church services in seaside villages (in Tobago as well as Trinidad), followed by the blessing of the boats, to ensure safe travels and bountiful hauls over the year. This is followed by feasting, music and laughter well into the night.

Great Race/Great Fete Weekend

Great Fete Weekend is a huge annual beach party at Pigeon Point Beach Resort as well as other popular locations in the isle of Tobago. It is the largest of the local boat races, with powerboats blistering their way across the waters between Trinidad and Tobago. The event has expanded to fill an entire weekend, with round the clock fêtes. Top DJs as well as Soca, Hip Hop and Dancehall stars from Trinidad and Tobago, Jamaica and other Caribbean countries, as well as the USA, make this an unmissable 'weekend'.



Tobago Fest

Tobago Fest is a mid-September, mini-Carnival masquerade, where you can enjoy many elements of what you may have missed in Trinidad earlier in the year. The festival lasts for three days, Friday, Saturday and Sunday. There's a Tobago Fest Queen show on Friday night; Saturday is the day of the costumed bands, street parade of adults' and children's bands, as well as "Night Mas", calypso shows and the sweet sound of steel pan. Sunday sees the big party at Store Bay. Tobago has its own version of "Ole Mas" (traditional Mas characters) including speech bands, who wander from house to house with gossip, songs and jokes, often done in embellished European accents.

Blue Food Festival (October)

Celebrating the versatility of root vegetables, especially the delicious Taro, known locally as *Dasheen*, the Blue Food Festival, started in 1998, is held each October in Bloody Bay and is truly part cooking contest, part picnic... and large part, 'liming'!

Over the years, Tobagonian cooks have taken the humble Dasheen root and turned it into a most diverse vegetable. The Blue Food Festival is the chance for local chefs to compete for prizes and show off their talent and imagination creating new dishes with Dasheen. It is now widely used in appetizers, entrées, desserts, beverages and liqueurs and is the star ingredient in dishes such as Dasheen Oil Down, Dasheen Fritters, Dasheen Wine or Punch, Dasheen Pone, Dasheen Cake, Dasheen Lasagna, Dasheen Chow Mein, Dasheen Kurma and even Dasheen Ice Cream.

Even students would participate in this competition and things can get really creative. A group of students once took the iconic Trinidad street-foods-Doubles and Pholourie and made Dasheen versions of the beloved dishes, which they served with a helping of dasheen pepper sauce and related condiments.

In Trinidad and Tobago, dasheen is called 'blue food' because when cooked, it can turn several different shades of blue -the most common being a kind of light greyish blue, depending on the method of preparation. The term blue food now encompasses all ground or starchy provisions, such as yam, cassava, sweet potato, breadfruit, pumpkin and plantain.

There is no better way or opportunity to sample Tobago-style dishes combining plantain, cassava, yam, eddoes and of course, dasheen with various stewed fish and meats. Stewing, in local parlance, begins with a bit of brown (turbinado) sugar, put in hot oil to turn frothy and caramelize, after which, the fish or meat is quickly added, giving it a distinct taste and colour. The pot simmers with coconut milk, fresh green seasoning made with chives, French and Spanish thyme, chadon beni (cilantro), seasoning peppers and optional fiery Congo peppers. The stew is served with blue food and the blending of flavours is incomparable.



World Food Day

Also held in October, the festival showcases Tobago's agricultural sector. In the aftermath of Hurricane Flora, which devastated the island of Tobago in 1963, agriculture declined. There are moves to revitalise the industry, and at the annual World Food Day festival, the island's eight agricultural districts display their best local fruits, vegetables, poultry and livestock. The booths display a bounty of Tobago food, such as bread, cocoa and wines, as well as information about agriculture.

Plymouth Ole Time Carnival

Celebrated on the first Sunday in December, this festival is similar to the mainstream Carnival festivities, but features the Ole Time Mas characters and events such as African stickfighting. Opening Night in Shaw Park, Scarborough is built around the theme, 'Agbara – Heritage gives Power' and the production celebrates the power given to communities through ancestral legacy. It offers a potpourri of excellent cultural expressions. The production, a melange of some of the most successful village productions that have emerged through the years, places in the spotlight some of the island's best performing groups. The mas characters sport English titles like Duke, Valentine, Show Boy and Commander and parade and dance in decorated European top hats but whose origins lie in the street festivals of Nigeria. They are joined by Ju Ju warriors, Jab Jabs and devils dressed in satin, reminiscent of old English clowns. One significant aspect of the competition is the impact that it has made on the youth of the country. In the early stages of the competition, it was the older folk who contributed the most. Now, while there are many villages where performers vary in age from very old to very young, it is not unusual to see groups completely dominated by the younger generations.

Preserving traditions

Traditionally, Tobagonians have never separated arts and entertainment from education. Families, friends and neighbours would gather outdoors around a fire, roasting nuts and corn while telling stories and sharing superstitions. This was how Tobagonians passed on proverbs and the wisdom of the elders; it was how they relaxed after hard work on the estates or at home; it was an avenue for social commentary and village news and gossip; and it was a time to enjoy each other's company and discover individual talents.

Almost every village has a performing or cultural arts group that preserves Tobago's rich African-based folk traditions, hosting or guesting at performances during the year. Speech bands, Tambrin music, and the Reel and Jig dances are native Tobago traditions and the Tobago Heritage Festival showcases these cultural and artistic practices.

Wake and Bongo

These reflect the strong influence of African traditions and Methodism, and is held each year by the communities of Spring Garden, Whim, Union and Mary's Hill. Before funeral homes, Tobagonians kept their dead on ice at home, as did Trinidadians. To keep them company, villagers would gather, singing hymns, providing assistance to the deceased's family and preparing the deceased for burial. Following the funeral, the family would host a bongo, featuring songs to signify re-creation; children were prevented from attending because of the suggestive dance moves. The show usually featured a morality tale, encompassing all aspects of the wake and bongo tradition.

Music - Tambrin

The drum has been at the basis of artistic and religious expression from the earliest beginnings of Tobago society and there are many shapes, sizes and tones of drums and many famous exponents of the art of drumming on the island.

Tambrin (from tambourine) is quintessential Tobago music. It is driven by three shallow goatskin Tambrin drums: the cutter (high pitch), roller (rhythm) and boom (bass). The drums provide an African basis for the lead instrument, the fiddle, and the added percussion of a steel triangle. Tambrin bands dominated village social events (processions, weddings, boat christenings, harvest festivals) and island wide festivals right up to the 1960s and the advent of the DJ. Tambrin was once traditionally used for both adapted European dances like the quadrille, polka and waltz, and for the African-derived ritual dances, the Reel and Jig, for which it still provides accompaniment.



Speech Bands

A speech band is a poetic satire in Tobagonian vernacular, a tradition handed down from the plantation economy of sugar to cocoa culminating in a Crop Over Festival each year by competing estates. The "Speech Band" and "Tambrin Band" are living examples of Anglo-Saxon influences and African cultural covert resistance.

The characters in these bands are usually all costumed alike in style but with varying colours. They wear stockings, satin pantaloons, and frilled satin shirts in the manner of Elizabethan dandies. Their shoes are however, Spanish alpagats, masks of wire mesh are worn and the heads are covered with silken handkerchiefs over which are placed elaborate head dress made with light strips of wood, chiefly bamboo and decorated with streamers of string and coloured paper. The King's head-dress is the most elaborate of all. Most of the players wear gloves and carry wooden swords.

In years gone by, speech bands came from the villages of Golden Lane, Whim, Les Coteaux, Plymouth and Bethel.

Dance - Reel, Jig and Salaka

The Reel, Jig and Salaka (also called the Saraka) are indigenous dances which originate in Pembroke, with roots in West African rituals invoking the ancestors and the dead, and accompanied by Tambrin music. They have been an avenue for survival, inspiration and resistance since slavery days. While some Creole dances like the Bele and Pique are found in both Trinidad and Tobago, the Reel and Jig and the accompanying Tambrin music are uniquely Tobagonian. The Salaka Feast is held in Pembroke during the Tobago Heritage Festival. Salaka is a Yoruba word meaning thanksgiving and features music, cleansing, sacred preparations and veneration of the ancestors.

The Reel is danced on many occasions: on the anniversary of the dead, a boat launching, during times of sickness or recovery, evil or hardship and on a Bachelor's night before a wedding. The ceremony of pouring a white rum and water in the road at the beginning of a Reel, inviting the ancestors into the yard, parallels the ceremony for Papa Legba (also known as the Orisa Esu or Elegba), guardian of the gate, a prerequisite for any Vaudoux (Voodoo) ceremony in Haiti. As the dance progresses, spirits manifest themselves by possessing dancers through whom they reveal messages. The Reel and Jig are evidence of Tobago's African roots, traditions which survived colonial oppression by once camouflaging themselves in the European form of British sailors' dances.

Visual Arts

Tobago's flora and fauna are both distinctive and diverse and the island is blessed with unique light and colours; this is manifested in the islanders' love for art, nature and self-expression.

At Fort King George in Scarborough, the Tobago Museum exhibits local art and the Kimme Museum exhibits the work of the late German-born Luise Kimme, displaying her larger-than-life-sized wood and bronze sculptures depicting local characters which are on show at her gallery in Bethel.

Folktales and Superstitions - Les Coteaux

The village of Les Coteaux is synonymous with mystery. It was the landing place of the legendary African witch known as *Gang Gang Sara*, who it is said, flew to Tobago in search of her family, who had been sold into slavery. In her old age, after her husband Tom's death, she climbed a giant silk cotton tree (sacred in many indigenous religions) hoping to fly back to her homeland. But having eaten local salt, she was unable to fly, and fell to her death. The village is also thought to be the centre for Tobago's Obeah, a type of witchcraft. Other colourful folklore characters include Congo Brown who when beaten by the Slave Master, had the ability to transfer any lashes dealt to him unto the Slave Master's wife and Wawa Douglas, who was thought to have possessed 'supernatural' powers.

These myths have been woven into an annual play performed as part of the Heritage Festival. Local actors and actresses put on the comedic presentations; characters include the Commerce Lady, the Obeah Man and the Preacher. These characters draw on Tobago's rich Amerindian, European and African influence. The tales usually involve themes such as retribution for bad behaviour and reversals of fortunes.

Tobagonian anecdotes and sayings

Owing to the island's rich and colourful history, Tobago has no shortage of supernatural and cultural anecdotes. One such legend involves the Cascadoo, a hardy river fish. It is said that once you eat this fish, your heart and soul belong to Trinidad and Tobago. "Cocrico doh go guh in fowl party"/Meaning: Do not go where they don't belong.



Pulling seine (see page 193)

30 CARIFESTA

For more than four decades, the Caribbean Festival of the Arts (CARIFESTA) has been a catalyst for the strengthening of regional integration among our Caribbean countries, artisans and cultural practitioners. Over the years, Caribbean nations have actively participated in the festival and used it as a catalyst to promote the arts and culture of their country. The festival is therefore a launching pad for the Caribbean to take centre-stage; bringing rich, vibrant, thought-provoking and exhilarating expressions of talent and skill to the world.

Trinidad & Tobago is without a doubt the Creative and Cultural Capital of the region. The home of Carnival, *“the greatest show on earth”*, T&T will showcase and market its culture to the Caribbean region and the rest of the world through this festival. As host nation in 2019, it is the intention to create the space, avenue and hub for participating nations to flourish and *“Connect, Share, Invest”* in the arts and culture of the Caribbean.

The festival will showcase a multi-talented cultural display in the visual and literary arts, storytelling, fashion, body art, craft, theatre, dance, music, film and new media from participating countries from the region and Diaspora. It will indeed provide an enabling environment for the discussions around sustainable growth and development of the creative industries and a major cultural tourism thrust.

The first CARIFESTA, held in Guyana in 1972, attracted the participation of 1,000 plus artistes from over 30 Caribbean and South American countries, giving expression to their creativity in music, dance, drama, painting, sculpture, folk art, photography and literature.



Trinidad & Tobago hosts the Caribbean Festival of Arts, CARIFESTA XIV, August 16 - 25, 2019. CARIFESTA is the **premier Arts Festival** which showcases the talent resident in our region. 150+ shows and activities are carded on the CARIFESTA 2019 Calendar.

CARIFESTA XIV
Trinidad & Tobago
"Connect • Share • Invest"

10 Days to Celebrate The Arts

For 10 days, from August 16th - 25th, 2019, Trinidad and Tobago comes alive with some of the most dynamic art and cultural experiences of the entire Caribbean.

The Caribbean Festival of the Arts - CARIFESTA XIV - is coming! You don't want to miss this!

Explore the Grand Market, taste culinary delights from all the islands, tour T&T, the host country, or just immerse yourself in the many art and cultural events. We guarantee an experience you won't soon forget as we Celebrate the Arts.

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CARICOM

31 TAKING OUR CULTURE AND THE ARTS ABROAD

As with Europe in the essay that follows, the same has occurred in countries where Trinbagonians have migrated. Best examples of these are the annual Carnivals in England (Notting Hill Carnival), Canada (Caribana Caribbean Carnival in Toronto) and USA (Labour Day in Brooklyn). Other Caribbean islands have started and patterned their annual Carnivals on T&T's model, for example, Cropover in Barbados, Spice Mas in Grenada, Antigua's Carnival and Vincy Mas in St. Vincent.

Our steelpan, calypso and limbo have appeared in films and many Trinbagonians have made it 'big' abroad in culture and the arts (dance, music, art, theatre)...names that come to mind include Geoffrey and Boscoe Holder, Winifred Atwell, Edric Connor, Donald Heywood, Ralph Macdonald, Lord Kitchener, Ellie Mannette, Mona Baptiste...The stories of their careers offer inspiration for young Trinidad and Tobago's creative minds as to what is possible globally.

David Kalloo writes: "Migrating Trinbagonians leave the sun, sea, and sand of the dual nation behind to either further their academic careers or to make a new life in the wider metropolis. In doing so they inadvertently take with them seedlings of the culture of Trinidad and Tobago and transplant them into foreign societies that they now call home."

Notably, the Carnival is one of the biggest cultural exports of Trinidad and Tobago and two of the biggest explosions of this culture outside of Trinidad and Tobago are London Notting Hill Carnival and Toronto's Caribana. To borrow the words of David Rudder, "out of a muddy pond, ten thousand flowers bloom." These words encapsulate how the seeds of Notting Hill Carnival were fertilised after the 1958 race riots. Claudia Jones tapped into the arts and culture of Trinidad and Tobago to show the Empire the vast wealth of culture that exists in our small but mighty nation.

Carnival is not the only area where our migrating nationals have excelled. One of the first Trinbagonian artistes to hit the charts was the brother and sister London based duo, Mac and Katie Kissoon, with their hit tune, 'Dream of Me'. Fast forward a couple of years and another London based Trini, Billy Ocean, lit up the charts to make Trinidadians proud. In fast forwarding, we must rewind to 1948 when the SS Windrush docked at Tilbury Docks and Lord Kitchener, impromptu sang, 'London is The Place for Me'. The song has become the iconic symbol for Londoners and has recently been featured in the hit movie, Paddington Bear.

In keeping with the Carnival theme, there are notables such as Dexter Khan of Cocoyea Mas Band, Russell Henderson MBE the first man to play a steelpan on the streets of London and earned his place in history as the father of Notting Hill Carnival. Among others are Frank Rollock, Augustus Pepe Francis MBE, leader of Ebony Steelband. Leslie Palmer MBE, the man who created the template for Notting Hill Carnival, panist Brent Holder MBE, pan innovator Dudley, who incidentally paved the way for the invention of the Hand Pan.

Mas designers, Lincoln Rahamut, Clary Salandy and probably the only remaining wire bender, Carl Gabriel, and how can we omit Sonny Blacks, Carnival impresario extraordinaire who showcased Trinidad Carnival across Europe.

*In the literature arena, mention must be made of Nobel Laureate V.S Naipaul, Ron Ramdin, Sam Selvon and John La Rose who opened the first Black Publishing house in the United Kingdom. The prolific CLR James cannot be omitted from the list for penning one of the most comprehensive books on black history with the Haitian revolution, *The Black Jacobins* and his acclaimed novel, *'Beyond a Boundary'*. How can we forget playwright, Errol John for *'Moon On a Rainbow Shawl'*? Also excelling in literature and flying the Trinidad and Tobago flag are Monique Roffey and Amanda Smyth.*

*Trinbagonians in the diaspora are continually keeping Caribbean currents flowing in the wider metropole in the arena of performing and fine arts. Rudolph Walker has become a household name in British television as one of the leading characters in the hit soap, *'EastEnders'* while Martina Laird is one of the star attractions on *'Casualty'*, *'London's Burning'*, *'Touch of Frost'* and many other hit TV series and stage productions. Soprano Diva, Anne Fridal, renowned as the *'dramatic soprano'*, made her debut as Lily in a production of *Porgy and Bess* at Glyndebourne Festival Opera in Sussex, England. She also played Mary in another distinguished Trinbagonian award-winning production, *Geraldine Connor's Carnival Messiah*. Tenor, Neil Latchman has performed at the Barbican, Wigmore Hall, Royal Opera House and also performed for various members of the Royal family and the Lord Mayor at Mansion House.*

There are no shortages of Trinbagonian talent across the UK who carry the red white and black with dignity as they excel in their endeavours such as Adrian Joseph, aka Smokey Joe who was one of the first persons to start producing calypso and Soca records in the UK. Mention must be made of Britain's best-loved anchor-man, Sir Trevor MacDonald, and the likes of Floella Benjamin, London Beat, Jimmy Chambers and pop idol Billy Ocean and the versatile Savile Row tailor, Andrew Ramroop MBE have all inscribed that indelible panache that is uniquely Trinidad and Tobago into the fabric of British culture without losing the essence of being Trinbagonians."



Caribbean Carnival, Toronto, Canada



Nottinghill Carnival, London, England

32 GLOSSARY

Some Trinbagonian sayings (our dialect/lingo) extracted from the book 'Côté ci Côté là, Trinidad and Tobago Dictionary, by John Mendes:



Abir

Red liquid thrown on participants of Phagwa Festival

Ah Dey

I'm there. Response to 'How yuh goin'?' or 'Wha happenin'?'

Anchar

Appetizer of spicy green mangoes, or pommecythere, or any fruit mixed with massala and pepper.

Baigan

Melongne, Eggplant.

Bake

Fried or roasted mixture of flour, water, yeast, salt, coconut etc eaten with butter, fish, meat or vegetables.

Bamboo Bands (Tambou Bamboo)

French – Tambour – Drum. When the British authorities banned drumming in 1886, the major players in the Canboulay street procession – the batonniers (stick fighters) concocted the bamboo drum. An innovative percussion 'orchestra' from bamboo stems, cut to various lengths for different tones and

resonance when beaten with sticks and/ or pounded on the ground. With one end sharpened offensively and machetes hidden in the hollow bamboo, rival gangs clashed and settled outstanding scores. Outlawed in the 1890's, it underwent a transition to iron Bands; then in the 1930's to the early forms of the steel Pan and was an integral part of our passing parade.

Barra

Soft bake made of flour slit open for a variety of ingredients. Two are used as a sandwich for 'doubles'

Beat Books

To cram for exams. To hit the books.

Beat Pan

To play the steel-pan by striking the instrument with rubber-tipped sticks (mallets) in a sequence so as to produce a melodious sound.

Beats

A skillful manoeuvre to outsmart the opponent. A sharp move that catches the opposition 'napping' or off-guard.

Behin' God Back

A very distant place. Remotest part of the country.

Benne Balls

Tobago sweet made from Sesame (Benne) seeds. Boiled in sugar syrup, spices, rolled into a ball. the Benne pod bears a pod containing sesame seeds.

Big Pappy

V.I.P. A person of means. rich and well-off.

Blow Off

To stop speaking to someone. Usually accompanied by a downward wave of the fingers, thumb embedded in the space between the lower lip and the chin, while blowing through the mouth.

Blue Food

Based on the blue dasheen. Any African dish made up of starchy, edible roots – eddoes, tannia, cassava and dumplings, green fig, bananas, saltfish.

Bobol

French – Bobard

Lie. tall story. Cooking the books. To steal money or equipment or anything valuable from a company.

Bobolee

French – avoir bobo (to be hurt)

A stuffed effigy of Judas displayed all day from Good Friday morning, and then beaten to a frazzle in the evening by the village youths. Hence *Good Friday Bobolee*. Any person who is often bullied.

Boil dong like bahaji

Like spinach (bhagi) shrinks when boiled. To cool down very quickly after being highly annoyed. To become suddenly passive after an explosive outburst.

Bois/Stickfight

French for wood, stick, pole, forest, timber, wooden object.

The staff used in stickfighting. *Bois Gasparil* – Gasparillo where the best Batonniers obtained their sticks.

Bombay

French – Bombé - Convex, arched hump. In game of marbles – a hastily constructed mound of dirt on which opponent's marble is placed to make it an easier target.

Bouff

French – Bouffer – to puff the cheeks in anger. A rebuff. To insult someone. To pelt a bouff - to make a bad mistake, faux pas, to make someone 'look small', to put them in their place.

Broughtupsy

Decorum. Proper behavior. Showing that a person was properly brought up.

Bucket-ah-drop

Heavy rainfall. *Rain fallin' bucket-ah-drop.*

Buljol

A mixture of shredded, de-salted codfish, oil, onions, tomatoes, black, hot and/or sweet peppers etc. Best eaten with hops bread and zaboca, apparently the original recipe called for really hot peppers hence the old patois name 'bu'n jaw.

Bum ah drop

To beg for a ride; to hitch a ride.

Bussin' Bamboo

A stout 4-6 joint length of bamboo is cut, sometimes dried in the sun for a few days. All the joints except one at the larger end are hollowed out with a plunger/ram and a 2x2 inch hole is cut mid-way along the length of the back joint. The 'cannon' is braced in an upward incline, and approx. 1 litre of kerosene is poured into the hole and lit using a flambeau. Using a snuff cloth to control the length of each burning, smoke is blown out through the 2x2 ignition hole as the bamboo warms up...

Bussin Carbide

Calcium Carbide is placed in a tin, under which a tiny hole is punctured. Next, sprinkled with water or spit, causing fumes to hiss upward. Tightly closed, and shook vigorously, a flambeau fire is applied to the hole, igniting the generated acetylene vapor with a great noise, blasting the lid into orbit.

Buy Cat in Bag

To purchase without examining the item, or its contents. To push headlong into a situation. To commit or marry without really knowing the person.

Caiso/kaiso

Other words for calypso.

Canboulay

French- Cannes Brûlées- Cane Burning.

Cata Boil

From cataract. A sty (swelling) near the eye in punishment of a retracted gift. Taking away something that was given as a gift. A.k.a. Cattle boil.

Channa

Chick peas, used in the preparation of many dishes, boiled, fried or curried.

Chantwell

From the French Chantwelle, solo singer. The 'chantwell', in Trinidad and Tobago was another incarnation of the African "Griot" tradition. On the enslaved plantations griots became chantwells, preserving the tribe's history and traditions orally. See Griot.

Chicki Chong

A small, hastily constructed paper kite, without a frame and carrying a paper tail.

Chokhaa

Food preparations made through a roasting process – saltfish, smoked herring, tomato, baigan or other vegetables.

Chupidee

A foolish person.

Chutney

Food preparation of green mangoes, or other fruit or vegetable, and spices.

Chutney soca

East Indian flavored calypso musical blend of song.

Coconut Bake

Flour bread made with grated coconut.

Coconut Bat

A cricket bat made from the branch of the coconut branch for wind-ball cricket.

Coki-eye

Cock-eyed. Cross-eyed. When the pupils of both eyes are focused on the nose.

Cold like Dog Nose

To describe lukewarm food, tea or anything that is supposed to be hot but isn't.

Come Go

Come on, let's go.

Comin' to come

Coming along nicely. Making progress.

Comme ci Comme ca

French. Half and half. This and that. So-so.

Connu Monu

French. Connu –well known. Monture – animal for riding.

A very stupid person, easily taken advantage of, or out-smarted.

Court Clothes

When you bad-talk people, you can be sued for libel, so you must have these!

Cowheel Soup

Soup made from the hoof of the cow with dumplings, potatoes, provisions etc.

Crab Back

A morsel made from crabmeat, bread, and seasoning. Served in the shell.

Crab Race

An annual event in Tobago, accompanied by goat racing and general festivity. Crabs are raced in lanes, with numbers or colours on their backs. A race may take up to an hour on the 3m canvas course.

Crapaud Smoke Yuh Pipe

Boy! Are you in big trouble! It's all over for you! You are done for! You are in serious trouble.

Crick-Crack Monkey break 'e back for ah piece of Pommerack

Most folk lore stories end this way.

Curry crab & dumplin'

A Tobago specialty dish.

Cuss-Bud

Curse Bird,

One who uses foul language often and for very little reason.

Cut Ass, Cut Tail

A severe beating, thrashing.

Cut Style

To show off

Cutchela

Spicy appetizer, made from highly seasoned chopped fruits and herbs.

Daal/Dhal

Split peas soup.

Daalpourie/Dhalpourie

Roti with split peas filling.

Dance Cocoa

To trample on cocoa beans, to spread them out for drying in the sun, usually done with chanting, singing and dancing.

De Fruit doh fall far from de Tree
Children are just like their parents.

Dhantal

Percussion instrument consisting of a length of iron rod and a U-shaped metal striker. Rod is held and released intermittently for variation in tone.

Dholak

East Indian hand drum.

Dimanche Gras

French for Fat or Large Sunday.

Carnival Sunday. Coronation night for the King and Queen of Carnival.

Dingolay

French – dinge – mad, crazy. To dance with unusual hand and food action.

Dire-dire

French. Direct – straight on course, slow but sure. Lil' bil, lil' bit. Little at a time.

Diwali

Hindu Festival of Lights, when oil-filled deyas on creative bamboo displays are lit to welcome Lakshmi – Goddess of Light.

Diya/Deeya

Tiny clay pot, filled with oil and a wick, lit for Diwali.

Do so doh like So

People who enjoy inflicting pain on others, do not like it when it is done to them.

Doh dig nutten

Don't worry about a thing.

Doh frighten

Don't worry. Don't be afraid.

Doh make joke!

You don't say! Really?

Doh min' dat

Never mind.

Doh min' dem

Don't pay attention to them.

Doh Try Dat

Oh no you don't. Not so fast.

Dolly House

When little girls play with their dollhouses and boys get enticed into playing Daddy.

Goin' dong de Road

Ambiguous destination. Evasive answer when asked where are you going. Also means that you are leaving.

Donkey Eye

A viner pod seed that resembles a donkey's eye and gets amazingly hot when rubbed vigorously against any hard surface.

Dong de islands

Going down the islands. Any number of small islands around the mainland, where picnicking, swimming, fishing, diving, water sports and lasting memories are the highlights.

Doubles

Two soft bakes (barra) sandwiching curried channa, pepper, chardon benit. Roadside breakfast.

Dougl

Person of East Indian and African mixed parentage. Originally derogatory for unwanted child, now in common use.

Doux-doux

French – sweet

Sweetheart, male or female. Expression of endearment.

Dropsy

When one falls asleep constantly.

Du dup

A two or three note percussion instrument made from a used carbide metal container.

Early o'clock

Very early. Well in advance.

Ears ringin'

When someone is talking about you.

Eat parrot bottom

What a very talkative person did.

Eh

Sometimes used at the end of a plea. Save some fuh me eh. Also at the end of a threat. Watch yuhself eh. Used in place of 'did not' – he eh come. Used in place of isn't - da eh true. Not- I eh leaving. Also – what did you say?

Eh-eh

No. No way. Oh no.

Eh heh

Means many things depending on the tonal inflection. Anticipation. Oh really? Affirmative. I understand. Yes.

Elbow Grease
Extra effort. To try harder.

Ent?
Is that not so? That's true, isn't it?

Extempo
Extemporaneous calypso ditties sung loaded with 'picong' hurled in turn at opposing players. Still delivered in a traditional melody and in the minor keys always ending with the refrain 'sans humanité'.

Fatigue/picong
To give someone fatigue – to heckle or tease in a clever manner. To make funny double-meaning remarks to a person's face.

Fete
French. Big party. Loud music. Lots to eat and drink, dancing into the wee hours.

Fete match
A friendly game. Usually of cricket, football, hockey- where the main accent is on drinking and having a good time rather than winning.

Fire de Wuk
To leave the job or employment, usually dissatisfied. Popular drinking ditty – if de drinkin' interferin' wid de wuk – fire de wuk!

Fire One
To have an alcoholic drink

French Creole
An expression that includes but not limited to, fair-skinned, upper middle class descendants born in the Caribbean.

Full Ah Mout
A person who makes statements or promises with the mouth that are not fulfilled.

Gazette Paper
Newsprint. Old Newspapers. Derived from an early (Ol' time) daily Newspaper – the Port of Spain Gazette.

Gobar
Cow, goat dung. Plenty of anything. *Money like gobar.*

Green Corner
Corner of Park and St. Vincent Streets where Tragarete Road meets, in the heart of Port of Spain. Meeting place of revelers at Carnival time. Scene of many a clash between rival steelbands and gangs a few years ago. Immortalized in a calypso by *Small Island Pride* in 1957, *Massifay*, who died in 2002, with the line "Cutouter, Cutouter (an old-time badjohn), *meet me down by Green*

corner”.

Griot

African storyteller, in our case, singing the stories in calypso, fearlessly and honestly, in patois. See Chantwell.

Gun Talk

Fighting words. To threaten verbally.

Hale

Pronounced *hah-lay*. French for tow rope. A long, soft, pink sweet, which was stretched while eaten.

Halycord

The art of spinning a top in the air and having it fall in the palm of your hand, still spinning.

Happy like Pappy

Extremely content. Blissfully happy.

Heatment is Greatment

The weather is very hot & uncomfortable.

Hot Foot

A person who is always going somewhere. One who can't sit for any length of time. One who likes endless 'lime' and parties.

How yuh mean!

Of course!

I eh asking' yuh, ah tellin' yuh.

I am absolutely sure. (Sometimes used even when they are not sure).

I in dat'

I am not going to be left out of that!

Jook

To stab at anything. To *jook dong* with a rod – to pick fruit with a rod. To *jook ice* – to cut ice using a pick. *Jook up* – anything with puncture holes, or someone with a gruff personality. To *jook out* someone's eye – to outsmart so as to make unfair, ridiculous profit. To take unfair advantage of someone.

Kaiser Ball

A large, hard and round colourful sweet, approx 3.2 cm (1.1/4 ins.) in diameter, of the 1950s's. Associated with the Kaiser Wilhelm Gustloff, Emperor of the German Army during World War I.

Knock About

To be constantly on the move, looking for different ways to pass the time of day. To be always going somewhere. To gallivant. A person who is like that.

Kurma

Candy. Flour mixture, ginger, vegetable oil, butter fried to a light, crisp texture, and dipped into a sugar solution.

Kutchela

Spicy appetizer, made from highly seasoned chopped fruits and herbs.

Ladoo

East Indian sweet, fried ground daal (split peas) rolled into a sugar coated ball.

La Glee

French – la glu-glue used to snare birds. The birdlime or sticky milk bled from the Breadfruit or *Chataigne* trees. It is then coated on a *Cocoyea* stem on which the bird rests and becomes stuck. Hence the expression, ‘stick on like la glee’ Also to take a LAG in somebody ass –means to ‘stick’ on to him or her thereby ensuring compliance.

Lagniappe

French for a little extra thrown in. More than what was paid for.

Lahay

To take your own sweet time to do anything; to loaf around, to goof off, to spend your time idly or relaxing.

Lamblass

To lamblaste. To beat or thrash. Also a verbal attack. A tongue-lashing.

Las Lap

The final moments of the Carnival festivities, when masqueraders shuffle in the streets or at dances before it is all over at midnight on Carnival Tuesday.

Lavway

Patois. From French. Le Vrai – the truth. Any old time calypso, most of which were sung in the minor keys, and were made up of lies, picong and fatigue, but presented as the truth.

Locho

French – Loche – a grey slug.

A very lazy person. A ‘parasite’ that only eats, sleeps and in general does as little as possible.

Maco

Pronounced Mah-co.

Anything too large or ostentatious. A big *maco* house. A big *maco* truck
To maco – To observe maliciously, to spy on, especially to gossip about it later.

Mad Bull

French – Maboul – A bit crazy

A very large kite, sometimes octagon shaped with noise makers attached/
Flies with zig zag antics.

Maga

Very thin. Skinny. Meagre. From the French Maigre –Thin, slim, emaciated

Mal Cadee

Epilepsy. To ketch *Mal Cadee* – To go into an epileptic fit. any form of convulsions.

French – Malcaduc – Falling sickness.

Mal Jeux

French – bad eye. (Mal yeux) Evil eyes. A hex or evil spell cast on someone. Any discomfort or illness may be attributed to it. Supposedly warded off by wrist or ankle band of Jumbie beads.

Mamaguy

To fool someone with smart talk or slick reasoning. To make fun off. To ridicule. To give fatigue. From a Spanish metaphor of a fighting cock (gallo) that fakes or pretends to charge, thereby 'suckering' (Mamar) the other rooster into bad moves. Misleading actions to set up a '*sucker punch*'.

Fatigue

Matikhor (Mah-tee-coorr)

Pre-wedding ritual dance where older females prepare the lawa, (parched rice), sing songs for the Doolahin, (Bride) that inform her about the joys and problems of married life.

Mingy

Extremely stingy.

Monkey say Cool Breeze

One day your bad behavior will be repaid in kind.

Monkey see Monkey do

People with little imagination, often copy the style or examples of others.

Morish

A tasty preparation that makes you feel for more. Hence, tasting morish.

Nagar

East Indian. City. Town.

Never See Come See

Someone who has recently been exposed to anything new, and who overdoes it to ridiculous proportions.

Now Fuh Now

Instantly – (or almost). In quick time. while you wait.

Obzokie

French – Obliquité

Slanting. Clumsy. Ungainly. Awkward in appearance. Anything bent or twisted out of shape.

Ohrni

Pronounced Ohrr-nee

East Indian. Mantilla (head covering) worn by women as a mark of respect. Affixed to the waist and draped loosely over the head.

Parata/Bus up shut

East Indian Parata- shredded Roti. Also known as Hulk from the TV character 'bussing up his shirt when 'hulking' out.

Peong

Pronounced Pee-young

A person with an uncontrollable addiction to anything.

Pepper Sauce

A must in every Trini home. Liquid condiment from ground hot peppers, vinegar, garlic. *She hot like pepper sauce.*

PH

A Private car being illegally used as a taxi. License plates start with P for Private. H for Hired or Taxi etc.

The driver of a PH is 'Pullin Bull'.

Phagwa

Hindu religious Spring festival, where songs, dances and music are part of the proceedings. *Chowtal* bands wearing traditional costumes perform and spectators joyfully participate by dousing *abir*, a red liquid, and powder.

Phoulourie Balls

Flour, split pea powder, seasoning made into a batter and dropped into boiling oil until golden brown. Eaten with a chutney sauce of highly seasoned green mangoes or pepper tamarind.

Pick up a Skid

When your vehicle skids off the road.

Picong

French – *Piquant* Sharp – barbed, prickly Pseudo insults exchanged between friends.

Pitch Marble

Games played with marbles.

Planass

To hit someone continuously with the flat side of a cutlass.

Playin' dead to ketch corbeau alive

Feigning ignorance to catch someone off-guard. To play possum. To pretend to be what you are not, with an ulterior motive.

Pong an ah Crong

Pound and a Crown (British) - Very expensive.

Pongkin Vine

Pumpkin vine. A large extended family with many relatives, distant cousins etc.

Punch de Crème (Ponchacrema)

Christmas-time eggnog. A potent brew of eggs, milk, rum or brandy, Angostura bitters, nutmeg, lime rind, served very cold.

Ramage / (Ramajay)

French – warbling of birds.

A creative musical solo; musical improvisation. Sustained whistling of a bird. To cuss and carry on at a length.

Rent-a-Tile

To dance closely and intimately with your partner, with very little feet movement, occupying one tile.

Road March

Most popular Calypso played on the streets during Carnival Monday and Tuesday.

Rou-coung-cou-toung-coung

Used to replace obscenity. *Take dat in yuh rou-coung-cou-toung-coung.*

Roti

flat, pliable roasted flour preparation which enfolds a variety of curried ingredients: chicken, goat, shrimp, beef, potato, channa, baigan. Other Roti bakes are daalpourie, dosti, Paratha (buss up shut), saada etc.

Sack in Sack out

In games, losing teams are replaced.

Saga boy/Saga girl

Flashy dresser. Walks with a gait.

Sahwine

Porridge-like mixture of raisins, noodles, milk consumed and given out at the Muslim festival of Eid-UI-Fitr.

Sans Humanité

French – without human compassion, pity.

Unfeeling. A refrain sung in ol' time *lavway* Kaisoes that boasted of the singer's exploits and heartless machismo.

School Over Monkey Turn Over

Chant used by school children indicating happiness, freedom from the confines of the classroom.

Schooch

A game of hitting with a lawn-tennis ball. USA 'dodge ball'.

Scrunt

Down and out. Penniless. *Scrunting* – on the scrunt.

Seamoss

Extracted from the dried seaweed and made into a drink by soaking, adding milk and swizzling briskly.

Soharee

A fried, white flour ball. Soharee Leaf. Used as eating plates in Hindu charitable feeding of people.

Soumayree

East Indian version of the Burroquid.

Sou Sou

French – Penny by Penny

A group of people contributing a fixed sum of money into a co-operative savings and each drawing a 'hand' in turn.

Sout

French – sous- under, beneath

A sultry 'cat call' made under your breath. comparable to 'Pssst'. High-pitched hiss/whistle made by sucking in air through puckered lips.

Spinnin' top in mud

Spinning your wheels. Getting nowhere fast. Going around in circles.

Storm ah fete

To gate crash any paying event. Not pay to get in.

Taal

East Indian musical rhythm, beat. Palm, clapping, chime, tune, lens.

Tabanca

The forlorn, wretched, abandoned feeling that comes with the end of a love affair.

Tadjah

Decorated version of the Martyrs' tombs, seen at Hosay time.

Take a 6 for a 9

To make a bad mistake through being misled or conned by appearances.

Tambrin Band

Tobago music band, with goatskin drums played like a *tambourine*, a triangle and fiddles.

Tawa

Flat, round iron plate for roasting roti and other flour preparations.

Trinidad Time

Anytime is Trinidad time (Lord Kitchener calypso). Up to many hours late for an appointment. Also any time is the right time to be in Trinidad!

Under All de Ol'Talk

After all is said and done.

Under Bamboo

Ancient religiously valid East Indian wedding ceremony but unregistered officially. A time in our history, when Pundits and others were not granted marriage licenses from the Government.

"Dey married under bamboo".

Vai-que-vai

Pronounced Vy-kee-vy

French – *Vaille que vaille* – at any cost.

Harum-scarum. To do anything in a careless manner. Reckless

We Go Pick Up

See ya later! We will pick up where we left off. *Shortened to 'we go pick'.*

Wha' appening dey?

What's happening there? How are things?

Response: *It eh happen yet!*

Whappen?

What's the matter with you? How did it happen? What happened to you?

Stop it! You are annoying me.

Wha' yuh waitin' on – Christmas?

Sarcastic prod to a slow poke.

When I tell you?

It was unbelievable! Indescribable!

Yuh Farda is a glass maker?

Are you made of glass? You are blocking my view. Do you expect me to see through you?

Viey La Cou

French Vielle la cour – Old time Courtyard. the forerunner of the Mas' Camp where the ol' time characters met to rehearse their moves, speeches and oral traditions of the Midnight Robber, Minstrels, Pierrot Grenade, Gabbage with beasts, Imps, Bookmen, Indians, Jab Jabs, Jab Molassie, Guarahaught (Warragoon), Dame Lorraine, Warriors, Ramajay with Sailors, Moko Jumbies, Bats and Kalinda. Tambou Bamboo, Vintage Kaiso, Pai Banan, Negre Jardin and Pan round de neck.

Wire Mas'

Early pre-war Mask, made from fine mesh wire on which was painted the facial features. These were very cool and popular, because in that period, playing masque was frowned on by society, so bashful participants disguised themselves from head to toe. When petty robberies increased, as they were committed without fear of being indentified, masks were banned by the authorities in 1846.

33 WINNERS OF COMPETITIONS ...CARNIVAL, BEST VILLAGE, SANFEST

CARNIVAL COMPETITIONS WINNERS TO 2019

PANORAMA/STEELBAND (Large Band Category)

YEAR	STEELBAND	CALYPSO	CALYPSONIAN	ARRANGER
1963	North Stars	Dan is the Man	Mighty Sparrow	Anthony Williams
1964	North Stars	Mama Dis Is Mas	Lord Kitchener	Anthony Williams
1965	Cavaliers	Melody Mas	Lord Melody	Bobby Mohammed
1966	Desperadoes	Obeah Wedding	Mighty Sparrow	Beverly Griffith
1967	Cavaliers	Sixty-Seven	Lord Kitchener	Bobby Mohammed
1968	Harmonites	Wrecker	Lord Kitchener	Earl Rodney
1969	Starlift	Bull	Lord Kitchener	Ray Holman
1970	Desperadoes	Margie	Lord Kitchener	Clive Bradley
1971	Starlift (tied)	Queen of the Band	Mighty Sparrow	Ray Holman
1971	Harmonites (tied)	Play Mas	Lord Kitchener	Earl Rodney
1972	Harmonites	St. Thomas Girl	Lord Kitchener	Earl Rodney
1973	Trinidad All Stars	Rainorama	Lord Kitchener	Rudy Wells
1974	Harmonites	Jericho	Lord Kitchener	Rupert Mark
1975	Hatters	Tribute to Spree Simon	Lord Kitchener	Steve Achaiba
1976	Desperadoes	Pan in Harmony	Lord Kitchener	Clive Bradley
1977	Desperadoes	Crawford	Lord Kitchener	Clive Bradley
1978	Starlift	Du Du Yemi	Mighty Sparrow	Herschel Puckerin
1979	No Competition			
1980	Trinidad All Stars	Woman on the Bass	Scrunter	Leon 'Smooth' Edwards
1981	Trinidad All Stars	Unknown Band	Blue Boy	Leon 'Smooth' Edwards
1982	Renegades	Pan Explosion	Lord Kitchener	Jit Samaroo
1983	Desperadoes	Rebecca	Blue Boy	Clive Bradley
1984	Renegades	Sweet Pan	Lord Kitchener	Jit Samaroo
1985	Renegades (tied)	Pan Night and Day	Lord Kitchener	Jit Samaroo
1985	Desperadoes (tied)	Pan Night and Day	Lord Kitchener	Deverly Griffith
1986	Trinidad All Stars	The Hammer	David Rudder	Leon 'Smooth' Edwards
1987	Phase II Pan Grove	This Feelin' Nice	Denyse Plummer	Len 'Boogsie' Sharpe
1988	Phase II Pan Grove	Woman is Boss	Denyse Plummer	Len 'Boogsie' Sharpe
1989	Renegades	Sombody	Baron	Jit Samaroo
1990	Renegades	Iron Man	Lord Kitchener	Jit Samaroo
1991	Desperadoes	Musical Volcano	Bernadette Paul	Robert Greenidge/Bernadette Paul
1992	Exodus	Savannah Party	David Rudder	Pelham Goddard/Desmond Waithe
1993	Renegades	Mystery Band	Lord Kitchener	Jit Samaroo
1994	Desperadoes	Fire Coming Down	Superblue	Jit Samaroo
1995	Renegades	Four Lara Four	DeFosto	Jit Samaroo
1996	Renegades	Pan in a Rage	Lord Kitchener	Jit Samaroo
1997	Renegades	Guitar Pan	Lord Kitchener	Jit Samaroo
1998	Nutones	High Mas	David Rudder	Clive Bradley
1999	Desperadoes	In My House	Emanuel Synette	Clive Bradley
2000	Desperadoes	Picture on My Wall	Emanuel Synette	Clive Bradley
2001	Exodus	Happy Song	Roger George	Pelham Goddard
2002	Trinidad All Stars	Fire Storm	DeFosto	Leon 'Smooth' Edwards
2003	Exodus	Pandora	DeFosto	Pelham Goddard
2004	Exodus	War	DeFosto	Pelham Goddard

2005	Phase II Pan Grove	Trini Gone Wild	Colin Lucas	Len 'Boogsie' Sharpe
2006	Phase II Pan Grove	This One's 4u Bradley	Ronnie McIntosh	Len 'Boogsie' Sharpe
2007	Trinidad All Stars	Pan Lamentation	DeFosto	Leon 'Smooth' Edwards
2008	Phase II Pan Grove	Musical vengeance	Anslem Douglas	Len 'Boogsie' Sharpe
2009	Silver Stars	First in de Line	Eunice Peters	Edwin Pouchet
2010	Silver Stars	Battle zone	Anslem Douglas	Edwin Pouchet
2011	Trinidad All Stars	It's Showtime	Anslem Douglas	Leon 'Smooth' Edwards
2012	Trinidad All Stars	Play Yourself	Crazy	Leon 'Smooth' Edwards
2013	Phase II Pan Grove	More Love	Black Stalin	Len 'Boogsie' Sharpe
2014	Phase II Pan Grove	Jump High	Destra Garcia	Len 'Boogsie' Sharpe
2015	Trinidad All Stars	Unquestionable	Sheldon Reid	Leon 'Smooth' Edwards
2016	Desperadoes	A Different Me	5Star' Akil	Carlton 'Zanda' Alexander
2017	Trinidad All Stars	Full Extreme	Ultimate Rejects	Duvone Stewart
2018	Renegades	Year for Love	Aaron 'Voice' St. Louis	Duvone Stewart
2019	Renegades	Hooking Meh	Farmer Nappy	Duvone Stewart

ROAD MARCH WINNERS

1923 King Houdini	Sly Mongoose
1925 King Houdini	Fire Brigade Water the Road
1930 Inveigler	Captain Cipriani
1931 King Houdini	Mr Huggins
1932 King Radio	Tiger Tom Play Tiger Cat
1933 King Radio	Wash Pan Wash
1934 Railway Douglas	After Johnny Drink Me Rum
1935 Roaring Lion	Dingolay Oy
1936 Roaring Lion	Advantage Could Never Done
1937 Roaring Lion	Netty Netty
1938 Roaring Lion	No Norah Darling
1939 King Radio	Mathilda
1940 Lord Beginner	Run Yuh Run
1941 Roaring Lion	Whoopsin Whoopsin
1942 Lord Kitchener	Lai Fook Lee
1943 Lord Invader	Rum and Coca-Cola
1944 King Radio	Brown Skin Girl
1945 Roaring Lion	All Day All Night, Mary-Ann
1946 Lord Kitchener	Jump in the Line
1947 King Pharaoh	Portuguese Dance (Vishki Vashki Voo)
1948 Lord Melody/	Canaan Barrow; King Radio/Who dead Canaan
1949 Roaring (Lord) Wonder	Ramgoat Baptism
1950 Mighty Killer	In a Calabash
1951 Mighty Terror	Tiny Blow yuh trumpet
1952 Spit Fire	Post Another Letter for Thelma
1953 Vivian Comma/Madeline Oye;	Spit Fire/Bow Wow Wow
1954 Lord Blakie	Steel Band Clash
1955 Obernkirchen Children's Choir	The Happy Wanderer (German pop song/Valderi Valdera)
1956 Mighty Sparrow	Jean and Dinah
1957 Nelson Cato/Drink Tisane De Bourbon	
1957 Lord Christo/Chicken Chest; Nelson Cato /Doctor Nelson	
1958 Mighty Sparrow	Pay As You Earn
1959 Lord Caruso	Run the Gunslingers
1960 Mighty Sparrow	Mae Mae
1961 Mighty Sparrow	Royal Jail
1962 Lord Blakie	Maria

Road March winners 1963 To 2018

1963 - Kitchener (The Road)
 1964 - Kitchener (This is Mas)
 1965 - Kitchener (My Pussin)
 1966 - Sparrow (Obeah Wedding)
 1967 - Kitchener (Sixty Seven)
 1968 - Kitchener (Miss Tourist)
 1969 - Sparrow (Sa Sa Yea)
 1970 - Kitchener (Margie)
 1971 - Kitchener (Madison Square Garden)
 1972 - Sparrow (Drunk and Disorderly)
 1973 - Kitchener (Rainorama)
 1974 - Shadow (Bass Man)
 1975 - Kitchener (Tribute to Winston Spree)
 1976 - Kitchener (Flag Woman)
 1977 - Calypso Rose (Tempo)
 1978 - Calypso Rose (Soca Jam)
 1979 - Poser (A Tell She {Smoke Ah Watty})

1980 - Blue Boy (Soca Baptist)
 1981 - Blue Boy (Ethel)
 1982 - Penguin (Deputy)
 1983 - Blue Boy (Rebecca)
 1984 - Sparrow (Doh Back Back)
 1985 - Crazy (Soucoyant)
 1986 - David Rudder (Bahia Girl)
 1987 - Duke (Thunder)
 1988 - Tambu (This Party Is It)
 1989 - Tambu (Free Up)
 1990 - Tambu (We Ain't Going Home)
 1991 - Super Blue (Get Something and Wave)
 1992 - Super Blue (Jab Jab)
 1993 - Super Blue (Bacchanal Time)
 1994 - Preacher (Jump and Wave)
 1995 - Super Blue (Signal to Lara)
 1996 - Nigel Lewis (Movin')
 1997 - Machel Montano (Big Truck)
 1998 - Wayne Rodriguez ('Footsteps' Charge)
 1999 - Sanelle Dempster (River)
 2000 - (TIE)- Superblue / Iwer George (Pump Up / Carnival Come Back Again)

2001 - Shadow aka Mighty Shadow (Stranger)
 2002 - Naya George (Trinidad)
 2003 - Fay-Ann Lyons (Display)
 2004 - Shurwayne Winchester (Look De B and Comin')
 2005 - Shurwayne Winchester (Dead or Alive)
 2006 - Machel Montano and Patrice Roberts (Band of De Year)
 2007 - Machel Montano (Jumbie)
 2008 - Fay-Ann Lyons (Get On)
 2009 - Fay-Ann Lyons (Meet Super Blue)
 2010 - JW & Blaze (Palance)
 2011 - Machel Montano (Advantage)
 2012 - Machel Montano (Pump Yuh Flag)
 2013 - SuperBlue (Fantastic Friday)
 2014 - Machel Montano (Ministry of Road)
 2015 - Machel Montano (Like A Boss)
 2016 - Machel Montano (Waiting on the Stage)
 2017 - Ultimate Rejects featuring MX Prime (Full Extreme)
 2018 - Machel Montano featuring Superblue (Soca Kingdom)

2019: Machel Montano/G.'Skinny Fabulous' Doyle/Ian 'Bunji Garlin' Alvarez-Famalay

BAND OF THE YEAR (LARGE)

1955 Imperial Rome 44 BC - 96 AD (Harold Saldenha)
 1956 Norse Gods and Vikings (Harold Saldenha)
 1957 Back to Africa (George Bailey)
 1958 Holy War (Harold Saldenha); Atlantis (Bobby Ammon)
 1959 Relics of Egypt (George Bailey)
 1960 Ye Saga of Merrie England (George Bailey)
 1961 Byzantine Glory (George Bailey)
 1962 Somewhere in New Guinea (George Bailey)

'Band of the Year' 1963 to 2018

1963 - Gulliver's Travels (Russell Charter)
 1964 - Mexico 1519 - 1521 (Harold Saldenah)
 1965 - Pacific Paradise (Harold Saldenah)
 1966 - Playing Cards (Edmond Hart)
 1967 - China, The Forbidden City (Stephen Lee Heung)
 1968 - El Dorado, City of Gold (Harold Saldenah)
 1969 - Bright Africa (George Bailey)
 1970 - Inferno (Edmond Hart)
 1971 - Wonders of Buccoo Reef (Irvin McWilliams)
 1972 - Anacy Stories (Irvin McWilliams)
 1973 - Secrets of the Sky (Wayne Berkeley and Bobby Ammon)
 1974 - Kaleidospoe (Wayne Berkeley)
 1975 - We Kind a People (Stephen Lee Heung)
 1976 - Paradise Lost (Stephen Lee Heung)
 1977 - Cosmic Aura (Stephen Lee Heung)
 1978 - Know Your Country (Irvin McWilliams)

1979 - Carnival of the Sea (Peter Minshall)
 1980 - Genesis (Wayne Berkeley)
 1981 - Jungle Fever (Zodiac Associates)
 1982 - The Sting (Raoul Garib)
 1983 - Rain Forest (Stephen Lee Heung)/Mas Sweet Mas (Edmond Hart)
 1984 - In the Market Place (Raoul Garib)
 1985 - Gulf of Paria (Raoul Garib)
 1986 - Islands in the Sun (Edmond Hart)
 1987 - Carnival is Colour (Peter Minshall)
 1988 - Out of This World (Edmond Hart)
 1989 - Hero Myth (Wayne Berkeley)
 1990 - Nineteen Ninety (Wayne Berkeley)
 1991 - Swan Lake (Wayne Berkeley)
 1992 - Titanic (Wayne Berkeley)
 1993 - Strike Up the Band (Wayne Berkeley)
 1994 - Mirage (Wayne Berkeley)
 1995 - Hallelujah (Peter Minshall)
 1996 - Song of the Earth (Peter Minshall)
 1997 - Tapestry - Threads of Life (Peter Minshall)
 1998 - Amarant - The Secret Garden (Masquerade)
 1999 - Dynasty (Legends)

2000 - Streets of Fire (Legends)
 2001 - Now and Beyond (Legends)
 2002 - Untamed (Barbarossa)
 2003 - Results Void
 2004 - The Arabian Nights
 2005 - Conquest of the Indies (Trini Revellers)
 2006 - Rome, the Empire (Trini Revellers)
 2007 - India: The Story of Boyie (Brian MacFarlane)
 2008 - Earth - Cries of Despair (Brian MacFarlane)
 2009 - Africa - Her People, Her Glory, Her Tears (Brian MacFarlane)
 2010 - Resurrection: The Mas (Brian MacFarlane)
 2011 - Humanity Circle of Life (Brian MacFarlane)
 2012 - Sanctification - In Search Of (Brian MacFarlane)
 2013 - Joy: The Finale (Brian MacFarlane)
 2014 - Sailors Ashore at a Tropical Fiesta (Trinidad All Stars)
 2015 - Ships Ahoy at the French Festival (Trinidad All Stars)
 2016 - Tears of... (Ronnie and Caro The Mas Band)
 2017 - Fearless 10 (Ronnie and Caro The Mas Band)
 2018 - Life's Checkered Board (Ronnie and Caro The Mas Band)

2019 - The Lost Tribe/Taj

CALYPSO MONARCHS

- 1929 – Railway Douglas (After Johnny take meh wife)
 1930 – Atilla the Hun (The Products of Trinidad)
 1933 – Atilla the Hun (Emancipation)
 1934 - Atilla the Hun (The Graf Zeppelin)
 1935 - Atilla the Hun (Ode to Miss Susan)
 1936 – Lord Invader (Education)
 1937 – Bill Rogers (Weed Woman)
 1939 - Growling Tiger (Trade Union. The Labour Situation in Trinidad And Tobago)
 1940 - Roaring Lion (Rise And Fall Of The British Empire)
 1941 - Mighty Destroyer (Adolf Hitler)
 1942 – 1945 No Carnival
 1946 - Attila The Hun (Mail Report)
 1947 - Attila The Hun (Million Dollar Jail)
 1948 - Mighty Spoiler (Royal Wedding)
 1949 - Lord Melody (Glory Mama Glory)
 1950 - No Competition
 1951 - Lord Melody (Jonah and The Bake)
 1952 - No Competition
 1953 - Spoiler (Bed Bug)
 1954 - Melody (Second Spring)
 1955 - Spoiler (Pick Sense Out of Nonsense)
 1956 - Sparrow (Jean and Dinah)
 1957 - Pretender (Que Sera Sera)
 1958 - Striker (Don't Blame the PNM/Cant Find A Job To Suit Me)
 1959 - Striker (Ban the Hoola Hoop/Comparison)
 1960 - Sparrow (Ten to One is Murder/Mae Mae)
 1961 - Dougla (Lazy Man/Split Me in Two)
 1962 - Sparrow (Sparrow Come Back Home/Federation)

Calypso Monarch Winners 1963 to 2018

1963 - Sparrow (Dan is the Man/Kennedy)	1983 - Crusoe (Don't Cry Now/South Africa)	2002 - Sugar Aloes (Contribution, Jubilation)
1964 - Bomber (Joan and James/Bomber's Dream)	1984 - Penguin (We Living in Jail/Soft Man)	2003 - Singing Sandra (Who The Bell Tolls, Ancient Rhythms)
1965 - Sniper (Portrait of Trinidad/More Production)	1985 - Black Stalin (Isms Schisms/Wait Dorothy)	2004 - Dr. Hollis Liverpool aka Chalkdust (Cro Cro for Sale, Trinidad in Cemetery)
1966 - Terror (Pan Jamboree/Last Year's Happiness)	1986 - David Rudder (The Hammer/Bahia Girl)	2005 - Dr. Hollis Liverpool aka Chalkdust (I in Town Too Long, Ah Doh Rhyme)
1967 - Cypher (Last Elections/If the Priest Could Play)	1987 - Black Stalin (Mr. Pan Maker/Burn Dem)	2006 - Luta (Check The Foundation, Kaiso Kaiso)
1968 - Duke (What is Calypso/Social Bacchanal)	1988 - Cro Cro (Three Bo Rats/Corruption in Common Entrance)	2007 - Cro Cro (Nobody Eh Go Know)
1969 - Duke (Black is Beautiful/One Foot Visina)	1989 - Chalkdust (Chauffeur Wanted/Carnival is The Answer)	2008 - Sugar Aloes (Reflections)
1970 - Duke (Brotherhood of Man/See Through)	1990 - Cro Cro (Political Dictionary/Party)	2009 - Dr. Hollis Liverpool aka Chalkdust (Ah Not in Dat)
1971 - Duke (Mathematical Formula/Melvine & Yvonne)	1991 - Black Stalin (Bright Side/Ah Feeling to Party)	2010 - Kurt Allen (Too Bright)
1972 - Sparrow (Drunk and Disorderly/Rope)	1992 - Sparrow (Both of Them/Survival or Man will survive)	2011 - Karen Asche (Be Careful What Yuh Ask For & Uncle Jack)
1973 - Sparrow (School Days/Mas in May)	1993 - Chalkdust (Kaiso in de Hospital/ Misconceptions)	2012 - Duane O'Connor - The Hunt is On, Long Live Calypso
1974 - Sparrow (We Pass That Stage/Miss Mary)	1994 - Luta; Delamo (tie) (Good Driving, Licensed Firearm / Trinity Is Meh Name, Not Going Down D'Road)	2013 - Eric Taylar (Pink Panther) - Travel Woes, Crying In The Chapel
1975 - Kitchener (Tribute to Spree Simon/Fever)	1995 - Black Stalin (In Times/Sundar Popo)	2014 - Roderick 'Chucky' Gordon - Wey Yuh Think; Wedding of the Century (Shaddi)
1976 - Chalk dust (Why Smut/Ah Put on Meh Guns Again)	1996 - Cro Cro (Dey Look for Dat/Support Commentary Calypso)	2015 - Roderick 'Chucky' Gordon - Song #1. The Rose; Song #2 . I Believe
1977 - Chalk dust (Juba Dubai/Shango Vision)	1997 - Gypsy (Little Black Boy/Rhythm of the Nation)	2016 - Devon Seale - Song #1 Respect God's Voice. Song #2 The Spirit of Carnival
1978 - Calypso Rose (Her Majesty/I Thank Thee)	1998 - Mystic Prowler (Look Beneath The Surface/ Vision of TrT in the Year 2010)	2017 - Dr. Hollis Liverpool aka Chalkdust - Learn From Arithmetic
1979 - Black Stalin (Caribbean Unity/Play One)	1999 - Singing Sandra (Song for Healing/Voices From The Ghetto)	2018 - Helon Francis - Change
1980 - Relator (Food Prices/Take a Rest)	2000 - Shadow (What's Wrong With Me/Scratch Meh Back)	
1981 - Chalkdust (Ah Can't Make/Things That Worry Me)	2001 - Denyse Plummer (Nah Leaving/Heroes)	
1982 - Scrunter (Lick-e-Thing/The Will)		

2019 - Ronaldo London – Man's Imagination

KINGS AND QUEENS OF Carnival (Dimanche Gras 1963-2019)

<p>1963 KING - Colin Edghill - Henry VIII (From Archie Yee Foon's The Field of the Cloth of Gold) QUEEN - Kay Christopher - High Priestess of Etruria (The Etruscans)</p> <p>1964 KING - Daniel Barker - Alaric, Visigoth Chieftain (Oppressors of the Roman Empire) QUEEN - Muriel Haynes - Chantice, Aztec Goddess of Fire (Mexico 1519-1521)</p> <p>1965 KING - Albert Moore - Bandit of Ganu (She and the Tibetans) QUEEN - Carmen Awai - Goddess of War and Love (Age of the Astrian Empire)</p> <p>1966 KING - Colin Edghill - War God of Snow (Snow Kingdom) QUEEN - Kay Christopher - Queen of the Playing Cards (Playing Cards)</p> <p>1967 KING - Errol Payne - Jewelled Peacock (Carousel) QUEEN - Tessa Jardine - Jewel of the Lotus (China, the Forbidden City)</p> <p>1968 KING - Albert Moore - The Phantom Fly (Conquerors of Niniveh) QUEEN - Esther Theodore - Coya Rayhi (Fantasia)</p> <p>1969 KING - Albert Moore - Man in the Moon (Realm of the Kings) QUEEN - Joanne La Salle - City Beneath the Sea (1001 Nights)</p> <p>1970 KING - Mc Donald Ward - Cylindul, Sun God from the Golden City of Pale, Tears of the Indies QUEEN - Joan Greene - The Plumed Serpent Goddess of Tuloc (Tears of the Indies)</p> <p>1971 KING - Albert Moore - Lay-Me-Re (The Wonder of Buccoo Reef) QUEEN - Joan Greene - Spirit of Kenyan Effigy (Kenya-Ya-Wasuri)</p> <p>1972 KING - Tony Serville - King of the Midnight Sun (Russian Fairy Tales) QUEEN - Joanne Soares - Snow Maiden (Russian Fairy Tales)</p>	<p>1973 KING - Colin Edghill - Jupiter Superstar (Secrets of the Sky) QUEEN - Vera Ammon - Look for the Silver Lining (Secrets of the Sky)</p> <p>1974 KING - Tony Serville - Heart of the Matter (Terra Firma) QUEEN - Joan Massiah - Sound and Light (Kaleidoscope)</p> <p>1975 KING - Tedder Eustace - Cock Fight (Cock-a-doodle-doo) QUEEN - Joan Massiah - Hawaiian Seafood Cocktail (A La Carte)</p> <p>1976 KING - Peter Samuel Jnr - The Serpent (Paradise Lost) QUEEN - Joan Massiah - Gurada Bird (National Heraldry)</p> <p>1977 KING - Tedder Eustace - King Corbeau (Let's Laugh) QUEEN - Tessa John - Tiffany's Treasure (Universal Light)</p> <p>1978 KING - Hilton Cox - Demon Mantis (Lost City of Angkor) QUEEN - Pat Maurice - The Mating Game (All That Jazz)</p> <p>1979 KING - Peter Samuel Junior - Devil Ray (Carnival of the Seas) QUEEN - Sherry Ann Guy - Splash (Carnival of the Sea)</p> <p>1980 KING - Peter Samuel Junior - Midnight Robber (Danse Macabre) QUEEN - Helen Humphrey - La Reine Diabliesse (Danse Macabre)</p> <p>1981 KING - Hilton Cox - First Quarter of the Moon (Tribal Festival) QUEEN - Janet Rollock - Saucy Simonetta (Showbiz)</p> <p>1982 KING - Peter Samuel Junior - The Sacred and the Profane (Papillon) QUEEN - Agnes Charles - Dance De Parang (Dance Marie Dance)</p> <p>1983 KING - Peter Samuel Junior - Man Grab (The River) QUEEN - Elsie Lee Heung - Diana, Goddess of the Hunt (Rain Forest)</p> <p>1984 KING - Peter Samuel Junior - Callaloo Dancing Tic Tac Toe Down to the River (Callaloo) QUEEN - Sherry Ann Coelho - I Have Been the Bird of Paradise (Callaloo)</p>	<p>1985 KING - Tedder Eustace - The Big Fisherman (Fantasia '85) QUEEN - Anra Bobb - Wings of Peace (What the World Needs Now)</p> <p>1986 KING - Anthony Alleng - The Hat I Got for Christmas was too Big (Sombbrero) QUEEN - Ira Patterson - African Dancer (Hello Africa)</p> <p>1987 KING - Peter Samuel Junior - The Merry Monarch (Carnival is Colour) QUEEN - Nicole Cobham, Sprite of the Cocal (Cocoyea Village)</p> <p>1988 KING - Sean Dee Freitas - The Visitor (Out of this World) QUEEN - Nicole Cobham - Laser Lady (Laserium)</p> <p>1989 KING - Peter Samuel Junior - Lord of the Flies (Santimanitay) QUEEN - Nicole Cobham - Pallas Athene, Queen of Spades (Hero Myth)</p> <p>1990 KING - Hilton Cox - The Devil's Sorcerer (The Witches Brew) Queen - Allyson Brown - Tan Tan (Tantana)</p> <p>1991 KING - Roderick Snell - Flight of the Dragon (Beauty and the Beast) QUEEN - Denise Duncan - Dawn of the Phoenix (In D Heat of D Nite)</p> <p>1992 KING - Gregory Medina - Tonight is De Bongo Night (Cruising) QUEEN - Denise Duncan - Illusions in Light and Life (Quelque Chose)</p> <p>1993 KING - Barry Auguste - Splendoria, Glory of the Sun (Safari) QUEEN - Denise Duncan - Neptuna, A Vision Beneath the Sea (Heads and Tails)</p> <p>1994 KING - Anthony Paul - The Conquest (Greece 500 BC) QUEEN - Tessa John - Light of the World (Festivals)</p> <p>1995 KING - Hilton Cox - Mystic Dawn (Oceania) QUEEN - Allyson Brown - Joy to the World (Hallelujah)</p> <p>1996 KING - Geraldo Vieira Junior - Rain Fest (Hunli, The Wedding) QUEEN - Anra Bobb - Legends of D Fire Goddess (D Legends of Fire and Ice)</p>	<p>1997 KING - Curtis Eustace - D Matador (Saragossa) QUEEN - Wendy Kalicharan - Caribbean Blue (Caribbean Classics)</p> <p>1998 KING - Curtis Eustace - Dis is We Carnival (Botay) QUEEN - Anra Bobb - High Priestess of Shakari (Space Odyssey)</p> <p>1999 KING - Geraldo Vieira - Let There Be Light (Savage Garden) QUEEN - Inez Gould - The Tempest (Savage Garden)</p> <p>2000 KING - Curtis Eustace - D Rough Rider (X-Tassy) QUEEN - Anra Bobb - De Jewel of D Jungle (Tribal Rage)</p> <p>2001 KING - Geraldo Vieira Junior - Winds - An Element of Chance (Winds of Change) QUEEN - Alana Ward - It's All in the Game - Arena</p> <p>2002 KING - Curtis Eustace - Jab Molassie (Nostalgia) QUEEN - Alana Ward - Dance De Butterfly (Nostalgia)</p> <p>2003 KING - Curtis Eustace - 'D' Sky is 'D' Limit (Bedazzled) QUEEN - Alana Ward - Fire In 'D' Sky (Bedazzled)</p> <p>2004 KING - Curtis Eustace - Drums of Freedom (Freedom) QUEEN - Alana Ward - If You Love Something Set It Free (Freedom)</p> <p>2005 KING - Curtis Eustace - War Chant, D Rise of Tatanka (Tribal Fantasy) QUEEN - Pamela Gordon - Fly High Pretty Butterfly (Legacy)</p> <p>2006 KING - Geraldo Vieira Senior - The Might of Rome (Rome - The Empire) QUEEN - Pamela Gordon - The Winged Jewel of the Forest (Kingdom)</p> <p>2007 KING - Curtis Eustace - D Wrath of Tutankumhan (Sahara) QUEEN - Peola Marchan - The Incandescence of Beatrice Love has Brought Me Thence (Dante's Inferno - The Divine Comedy)</p>	<p>2008 KING - Jhawan Thomas - Pandemic Rage (Earth Cries of Despair, Wings of Hope) QUEEN - Susan Low - Yemanja - Goddess of the Seas (Nautica)</p> <p>2009 KING - Stephen Alexis - Ndlovu in Search (Africa - Her People, Her Glory, Her Tears) QUEEN - Kadiffa Romney - Manzandaba in Flight (Africa - Her People, Her Glory, Her Tears)</p> <p>2010 KING - Allister Williams - Egypt's Realm (Egyptian Exile) QUEEN - La Toya De Leon - Here I am Again Flapping My Wings Before You</p> <p>2011 KING - Wade Madray - Pacific Tsunami (Legacy) QUEEN - Peola Marchand - D Jewelled Chandelier (We People International)</p> <p>2012 KING - Roland St George, Ralliez-Vous A Mon Panache QUEEN - Charisse Bovell, Mother of Humanity (The Weeping Madonna)</p> <p>2013 KING - Ted Eustace, Moko In Flames (Brazil Brazil, by Trini Revellers) and Gerard Weekes, Ai To Yujo No Yorokobi (The Joy of Love & Friendship) QUEEN - Charisse Bovell, Rakuen No Yorokobi (The Joy of Paradise)</p> <p>2014 KING - Wade Madray, Quars Al Sahraa Desert Sting Queen - Peola Marchan, Zamara Mirage of the Oasis</p> <p>2015 KING - Roland St George - Ahtwaje QUEEN - Stephanie Kanhai - The Sweet Waters of Africa</p> <p>2016 KING - Ted Eustace, Psychedelic Nightmares QUEEN - Gloria Dalsingh, Artemisia: the Warrior Queen.</p> <p>2017 KING - Ted Eustace - Crypto - Lord of the Galaxy QUEEN - Krystal Thomas - De Nebula</p> <p>2018 KING - Earl Thompson - Death and the Maiden, The Fancy King Sailor plays Pegasus (The Eyes of God) QUEEN - Roxanne Omalo - Lilith, Mistress of the Eternally Dammed (Dance of Mystery)</p>
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2019 King of Carnival: Joseph Lewis/Ghelgath, The Demon Lord of Ice;
 Queen of Carnival: Shynel Brizan/Mariella, Shadow of Consciousness

First Citizens has been the title sponsor of the Junior Calypso Monarch competition since 2012. In 2019 the crown was captured by Rivaldo London of Pleasantville Secondary School.

JUNIOR CALYPSO MONARCH		
Year	Artiste	Calypso
1965	Willard Harris	People with funny names
1969	Diane Hendrickson	Trinidad Carnival
1976	Renee Felice	Why Dem
1977	Joel Landau	A Good Carnival
1978	Andrew Baptiste	I man ital man
1979	Charmaine McCarthy	What is Calypso
1980	Charmaine McCarthy	Our Native Son
1981	NO COMPETITION	
1982	Hilton Danzell	Chase Charlie away
1983	Kern Applewhite	Vanishing games
1984	Machel Montano	The Letter
1985	Natasha Wilson	Reincarnation Wish
1986	Vonetta Adams	Sprangalang
1987	Tracy Ann Anthony	Cry Africa
1988	Roger George	Soca for the monarchy
1989	Carlene Wells	Omega
1990	Kempton Bellamy	Making up time
1991	Melissa Mendez	Pipers
1992	Kerwini Du Bois	Things we left behind
1993	Shenilee Hazel	Invitation to Shorty
1994	Richard MacIntosh	Who want Gun
1995	Heather McIntosh	Doh Bring them
1996	Kizzy Ruiz	Cry of a Nation
1997	Kizzy Ruiz	Letter to King David
1998	Karene Asche	Since you been gone
1999	Sophia Scipio	Voices from the grave
2000	Karene Asche	It leaves me wondering
2001	Patrice Roberts	Doh go dey
2002	Patrice Roberts	AIDS education
2003	Karene Asche	Vision 2020
2003	Olatunji Yearwood	Donkey Power
2003	Sheyenne Hazel	Cant sing along
2004	Sheyenne Hazel	The New Mall
2005	Shaellika Hazel	Barking Dog
2006	Marcel Bennet	Running Red
2007	Teneisha Weekes	School Bag Dilemna

2008	Megan Waldron	Remember me not father
2009	Megan Waldron	You name woman
2010	Aaron Duncan	Doh waste it
2011	Aaron Duncan	Kaiso Alive
2012	Aaron Duncan	Ah Learning
2013	Marc Pierre	What if we knew
2014	Ronaldo London	Her my Cry
2015	Aaron Duncan	Grammy Awards
2016	Sherissa Camejo	Our Blessed Land
2017	Shervonne Rodney	Misconception
2018	Duane O'Connor	Man of Integrity
2019	Rivaldo London	My Purpose
YOUNG KINGS, CALYPSO		
Year	Artiste	Calypsoes
1985	Luta (Morel Peters)	The English Language/Beauty Contests
1986	David Rudder	The Hammer/ Bahia Girl
1987	Bally (Errol Ballantyne)	The Magician/ Party Time
1988	Cro Cro (Weston Rawlins)	3 Bo Rats/ Corruption in Common Entrance
1989	Tambu (Chris Herbert)	Journey/Free Up
1989	Protector (Michael Legerton)	Put a Hand/Is Pan
1990	Sugar Aloes (Michael Osuna)	The Judge/Fete
1990	Denyse Plummer	The Message/DJ Fever
1990	De Fosto (Winston Scarborough)	Trinbago Hold On/Batman Gone Soca
1991	Machel Montano	Take me Back/First in the Party
1992	Pink Panther (Eric Taylor)	Why ah Change/Back to her Majesty
1993	Kurt Allen	By any means necessary/The Last Call
1994	Delamo (Frantz Lambkin)	31 Years Old/Trinity is my Name
1995	Watchman (Wayne Hayde)	Lara, Prince of Port of Spain/Is we to blame
1996	Kerwyn du Bois	We Built this City/Right or Wrong
1997	G.B.(Gregory Ballantyne)	Jahaji Blues/Six out of fifty two
1998	Sheldon Reid	One billion shall rise/My apology

1999	Wayne Rodriguez	I remember Africa/ Break down those fences
2000	Tony Prescott	Flags/Culture Psycho
2001	Bunji Garlin (Ian Alavarez)	Blessings/ Licks
2001	Rikki Jai (Samraj Jaimungal)	A good father/Culture
2002	Manchild (Carlton Collins)	Poverty of the Mind/Pan Sleeping
2003	Roger George	These are the Days/ Name the Game
2003	Skatie (Carlos James)	One Man Alone/In just six years
2004	Brian London	Win Back We Nation /We Free
2005	Impulse (Wayne Modeste)	Shadow Jumbie
2006	Sean Daniel	True Government
2007	Bodyguard (Roger Mohammed)	Ungrateful Pastor
2008	Mighty Diamond (Patrick Lewis)	Crime Issues
2009	Jervae Caesar	Buy Local
2010	Kwesi Jeffers	Climate Change
2011	Benjai (Rodney Le Blanc)	Trini
2012	Duanne O'Connor	The Hunt is On
2013	Stephen Marcelle	Politics Does Spoil De Lime
2014	Bevon St. Clair	Another Flambeau
2015	Arnold Jordan	This Is My Life
2016	Helon Francis	Real Bandits
2017	Rohan 'Fireball' Richards	Calypso Music
2018	Mark 'Ladies Man' Eastman	Fantasy Island
2019	Ronaldo London	Man's Imagination
CALYPSO QUEENS		
Year	Artiste	Calypso
1985	Twiggy (Ann Marie Parks)	Life: The Outside Woman
1986	Lady B (Beulah Bobb)	The Queen Coming: True Trinidadian
1987	Singing Sandra (Sandra Des Vignes)	Sexy Employers (aka Die with my Dignity):
1988	Denyse Plummer	A Nation Forges On: Woman is Boss
1989	Denyse Plummer	Right Here: The Champ

1990	Denyse Plummer	The Message: DJ Fever
	Easlyn Orr	Woman Respect Yourself: Poor man's Cry
1991	Denyse Plummer	Don't Cry La Trinity: Carnival Killer
1992	Singing Sonia (Sonia Francis)	Professiona Advice: Are We US?
1993	Bianca Hull	Never Ever: Calypso Say
1994	Queen Shaka (Liz Jordan)	
1995	Easlyn Orr	Save Our Children: My Dream
1996	Lady Wonder (Dianne Hendrickson)	Black Man Wake Up: Broken Promises
1997	Lady Wonder (Dianne Hendrickson)	Cultural Request: Parenting
1998	Shirlane Hendrickson	Understanding: African Renaissance
1999	Shirlane Hendrickson	Amandla: Spirit of all Women
2000	Shirlane Hendrickson	Somebody Missing: Black Power
2001	Shirlane Hendrickson	Teach the Youths: African Unity
2002	Heather McIntosh	You Eh Think: Promises
2003	Marva Mc Kenzie	Scared & Profane: At the Bottom
2004	Karen Eccles	My Humble Plea: We Still Have Time
2005	Abbi Blackman	Ah Seeing
2006	Karent Asche	Spirit of Feat
2007	Maria Bhola	I Love You
2008	Monique Hector	Sisters Looking
2009	Twiggy	One for Obama
2010	Kizzie Ruiz	Aide Haiti
2011	Heather McIntosh	Keep It
2012	Fya Empress	Woman
2013	Joanna Foster	More Than Oil Drum
2014	Candace Robinson	Queen of D Road
2015	Ife Alleyne	Child of Liberty
2016	Amrika Mutroo	All Lives Matter
2017	Sasha Ann Moses	Main Witness
2018	Stacey Sobers	Queens and Kings
2019	Natasha (Sexy Suzie) Nurse	De Wrong Place

CHUTNEY SOCA MONARCHS		
Year	Artiste	Song
1996	Sonny Mann	Lotay La; Roll Bhowjie
1997	Heeralal Rampartap	Basmatie; Nacho Ray
1998	Rikki Jai	Dulahin; Jara Lage La
1999	Rikki Jai	Rosie Balena; Galeekay Morah Godinaa
2000	Rooplal Girdharie	Goriya Ray; Sweet Dulahin
2001	Rikki Jai	Kanhija; Ah Coh Show You
2002	Rikki Jai	She Leave Meh and Gone Away; Rock-a-by Baby
2003	Rikki Jai	River Lime; I'm a Trini
2003	Heeralal Rampartap	Mai Pyar Ho Gaya...; Raat aur Din Mey Tarsat Rahelay
2004	Rooplal Girdharie	Dulhanya; Nobody eh going Home
2005	Heeralal Rampartap	Kay-Paharie; Run For Meh Life
2006	Rooplal Girdharie	Dholak Bhajayai; The Last Jump Up
2007	Rooplal Girdharie	Oh Mere Piya; Here Now
2008	Rooplal Girdharie	Crazy For You
2009	Kenneth Salick	Radica
2010	Ravi B	Ah Drinka
2011	Rikki Jai	White Oak and Water
2012	Kris Veeshal "KI" Persad	Single Forever
2013	Raymond "Showstoppa" Ramnarine	I Ain't Marridin' No More
2014	Kris Vishal "KI" Persad	Runaway
2015	Ravi B & Rikki Jai	CSM20
2016	KI (Kris Veeshal Persad)	Same Gyal Twice
2017	Ravi B	Budget
2017	Omarath Maraj	Ramsingh
2018	Nishard Mayrhoo and Neval Chatelal	Masala
2019	Nishard Mayrhoo and Neval Chatelal	Fyah

INTERNATIONAL POWER SOCA MONARCHS		
Year	Artiste	Calypso
1993	Superblue	Bacchanal Time
1994	Superblue	Flag Party
1995	Ronnie McIntosh	On The Road
1996	Superblue	Bounce
1997	Superblue	Barbara
1997	Ronnie McIntosh	Ent
1998	Superblue	Ato Party
1999	Kurt Allen	Dus Dem
2000	Superblue	Pump Up
2001	Mighty Shadow	Stranger
2002	Bunji Garlin	We From de Ghetto
2002	Iwer George	Gimme Ah Bligh
2003	Iwer George	Ah Home
2004	Bunji Garlin	Warrior Cry
2005	Bunji Garlin	Blaze de Fire
2006	Shurwayne Winchester	Ah Can't Wait
2007	Iwer George	Fete After Fete (Power Groovy)
2008	Bunji Garlin	Fiery
2009	Fay Ann Lyons-Alvarez	Meet Superblue
2010	JW & Blaze	Palance
2011	Machel Montano	Advantage
2012	Machel Montano	Pump Yuh Flag
2013	Machel Montano	Float
2013	Superblue	Fantastic Friday
2014	Machel Montano	Ministry of Road
2015	Machel Montano	Like Ah Boss (Power Groovy)
2016	Voice	Cheers To Life (Groovy Soca)
2017	Voice	Far From Finished (Groovy Soca)
2018	Voice	Year For love (Groovy Soca)
2019	Mr. Killa	Run Wid It

INTERNATIONAL GROOVY SOCA MONARCHS		
Year	Artiste	Calypso
2005	Michelle Sylvester	Sleeping In Your Bed
2006	Shurwayne Winchester	Don't Stop
2007	Biggie Irie	Nah Going Home
2008	Shurwayne Winchester	Carnival Please Stay
2009	Fay Ann Lyons-Alvarez	Heavy T Bumper
2010	Shurwayne Winchester	Murdah
2011	Kes The Band	Wotless
2012	Machel Montano	Mr. Fete
2013	Machel Montano	The Fog
2014	Kerwin Du Bois	Too Real
2015	Olatunji	Ola
2016	Voice	Cheers To Life
2017	Voice	Far From Finished
2018	Voice	Year For love
2019	Swappi	Party Start

EXTEMPO MONARCHS

- 1991-1994 Gypsy (Winston Peters)
- 1995 Black Sage (Phillip Murray)
- 1996-1997 Gypsy
- 1998 Big B (Leroy Birch)
- 1999 Black Sage
- 2000 Gypsy
- 2001 Sheldon John
- 2002 Sheldon John
- 2003 Sheldon John
- 2004 Black Sage
- 2005 Sheldon John
- 2006 Sheldon John
- 2007 Joseph "Lingo" Vautor-La Placeliere
- 2008 Joseph "Lingo" Vautor-La Placeliere
- 2009 Joseph "Lingo" Vautor-La Placeliere
- 2010 Gypsy
- 2011 Sheldon John
- 2012 Lady Africa (Leslie Ann Bristow)
- 2013 Lady Africa
- 2014 Brian London
- 2015 Joseph "Lingo" Vautor-La Placeliere
- 2016 Gypsy
- 2017 Gypsy
- 2018 Myron B
- 2019 Brian London

Other 2019 WINNERS OF Carnival COMPETITIONS

PANORAMA/STEELBAND

Medium: Pan Elders

Small: T&T Defence Force

Under 21: Shell Invaders Youth

Secondary Schools: Naps Combined (National Schools Panorama marked its 44th anniversary in 2019)

Primary Schools: Guaico Presbyterian

Single Pan: San Juan East Side

--While the arrangers get a lot of credit, kudos must go too to the sponsors, panists, composers, musicians and calypsonians/soca artistes.

Note that although **Tobago** bands compete in these competitions they also have their own

competitions in the various aspects of Carnival. 2019 results:

A4 editorial **Tobago TODAY**

Kaleidoscope - We Colourz takes last of titles

CARNIVAL 2019 RESULTS

Junior Calypso Monarch Mitchila Williams (Signal Hill Secondary) Who Are You Naomi Waldrop (Scarborough RC) Where Were You Nkosi Millar (UWI Open Campus) Never Give Up.	Colourz 2. Eldez and Associates - West Indian Jungle 3. Astra Winchester Creation - Solar Energy
Tobago Calypso Monarch Roslyn Reid - Sparrow Tell Meh Alex Gift - Travel Advisory Henson Wright - My Right	Junior King of Carnival - Scarborough Daniel Briggs 1-9 years - Fire Soldier Shevon Henry 10-17 years - Garden Dragon
THA Pan Champs Single Pan Bands 1. Metro Stars 2. Royal Pan Illusion 3. Natural Mystic	Junior Queen of Carnival Raeya Charles 1-9 years - Fairies of the Forest Sheniya Joseph 10-17 - Confetti
Small Conventional Bands 1. T&TEC New East Side Dimension 2. Uptown Fascinators & Our Boys 3. C&B Crown Cordans	Junior Parade of the Bands Scarborough Large LM & Associates - Land Ahoy Sailors Ashore
Large Conventional 1. Redemption Soundsetters 2. Katzenjammers 3. NGC Steel Explosion & NLCB Buccooneers	Junior Parade of the Bands Scarborough Medium Tie Dye City - Sugar Rush
King of Carnival: Antonio Franklyn - El Dorado - The Gilded Queen of Carnival: Annette Winchester - Phoenix The Firebird	Ole Mas Competition - Queen 1. Shirley Dove - Mighty Shadow 2. Merissa Wharton Hector - Sandals Pull Out 3. Beverly Riley - Sandals Gone Allyuh Take Slippers Now
Band of the Year (Mas on the Move) Lou-Ann Melville and Associates - Hello Africa	Ole Mas Competition King 1. Ricardo Riley - This Cock Nuh Fraid No King 2. Darnel Alexander - Ah Looking for Ruby 3. Rickson Riley - Chief Justice Archie Taking Vacation Leave Instead
Small Band of the Year Minstrels of Tobago - Cophetua - Somewhere In	THA Inter-Department Carnival Competition Kishawn Sebros (Calypso Monarch) Giselle Donaldson-Yeates (Inter-Department Personality) Javon Carrington (Best Talent)
Medium Band of the Year Eldez and Associates - West Indian Jungle	Windward Afro Queen and Calypso Monarch competition Aleah Holder - Roxborough Police Youth Club Nicole Thomas (Calypso Segment)
Large Band 1. Stoute Next Generation - Kaleidoscope - We	Soca Monarch Competition 1. Nigel "Mix Chemicals" Ellis 2. Trendsetter and Artistry 3. Caston Cupid

CALYPSO

Schools Soca Monarchs: (Senior) Tie, Stefan Camejo (St. Francis Boys' College) and Sherissa Redhead (St. Joseph Convent, POS); (Junior) Sekel Mc Intosh (Arima Boys' Government)

Secondary Schools Chutney Soca: Machkaydon Charles (Miracle Ministries High School)

Primary Schools Chutney Soca: Avindha Singh (Tamana Hindu Primary)

Junior Extempo Monarch: Kishon Phillip (Universit of the Southern Caribbean)

MAS

Medium Band of the Year: K2K Alliance/Through Stained Glass Windows

Small Band of the Year: Tribal Connection Cultural Promotions/The Great Gathering...

Mini Band of the Year: Moko Somokow/Palace of the Peacock

Junior King of Carnival (non-school): Nikolai Jagdeo/Celebrations of the Pan

Junior Queen of Carnival (non-school): Jermiah Walters/The Beauty of Our National Bird, Scarlet Ibis

Junior King of Carnival (school): Keoni Henri/Ahearn, The Rainbow Maker (Keylemanjahro School of Arts and Culture)

Junior Queen of Carnival (school): Shayera Olivierre/Limbo (St. Brigid's Girls RC)

King and Queen of J'ouvert: Ronel Pierre and Lynelle Pierre

STICKFIGHTING

Stickfighting Champ: Roger Sambury (St. Mary's A)

NATIONAL TASSARAMA COMPETITION RESULTS	
Juniors	Senior Special Prizes
1- Moving Stars	Best Dressed- Champion Boys
2- Demolition Youth	Best Cutter Player- Neil Nanan
3- D'Evolution	Best Bass Player- Rajiv Rampartap
4- Island Boys International	Best Jhang Player- Robby Ramkhelewan
5- Marabella United	Best Folley Player- Mahase Seecharan
6- Gandhi Tassa Drummers	Best Sounding Bass- Young Legends Tassa Band
7- Island Rhythms	Best Sounding Plastic-Synthetic Drum- Champion Boys
People's Choice Juniors - Moving Stars	Best Sounding Goat Skin Drum- Lutchman Boys Tassa
Senior Winners	Best Classical Hand- First Citizen Dragon Boys Tassa
1- First Citizens Dragon Boys	Best Creative Hand- Qualitech Sanjay Boys
2- Qualitech Sanjay Boys	People's Choice- Qualitech Sanjay Boys
3- The F5 Tassa Drimmers	Best Tassa Dancers- The Nirvana Dance Company
4- Stinger Boys Tassa	
5- Central Rhythms	
6- Felicity Back Road Tassa	
7- Shooting Stars Tassa	
8- Young Legends Tassa	

Note: Thanks to Trinidad Guardian magazine insert, Setting The Stage, Friday March 1st, 2019, for a large portion of the results shown above.

The Prime Minister's Best Village Trophy Competition

2018 RESULTS

FOLK FAIR: MENU OF THE DAY	
NAME OF GROUP	COUNTY
Princess Town West Secondary School	Victoria East
Sangre Grande Police Youth Club	St. Andrew/St. David
La Creole Folk Performers	St. George East
Bon Bassa Productions	St. George West
Bago House Kultural Group	Tobago
Reminiscence Cultural Group	Victoria West
Chaguanas Women's & Youth Group	Caroni North
Perseverance village Women's Organisation	Caroni South
	NAME OF GROUP
SHORT STORY	
1st	North West Laventille Cultural Movement
POETRY/ SPOKEN WORD	
1st	Reminiscence Cultural Group
FOLK THEATRE	
1st	Soul Oasis Cultural Ambassadors
SPECIAL AWARDS CATEGORY	
ITEM	
Best Actor	Soul Oasis Cultural Ambassadors
Best Actress	Tobago Drama Guild
Best All Round Performer (Male)	Soul Oasis Cultural Ambassadors
Best All Round Performer (Female)	Ah we People Theatrical Horizon
Best Choreographer	Curepe Invaders Performing Company
Best Dancer in Production	Curepe Invaders Performing Company

Best Directed Production	Ah we People Theatrical Horizon
Best Director	Ah We People Theatrical Horizon
Best Musical Director	Ah We People Theatrical Horizon
Best Vocalist in Production	Ah We People Theatrical Horizon
Best Set	Curepe Invaders Performing Company
Best Representation of a Nation Building Theme	Cocorite Ujamaa Folk Performers
Best Costumed Show	Cocorite Ujamaa Folk Performers
Best Costume Designer	Cocorite Ujamaa Folk Performers
Best Choral Work	Ah We People Theatrical Horizon
Best Drumming Ensemble	Ah We people Theatrical Horizon
Best Musical Accompaniment	Ah We People Theatrical Horizon
FOLK PRESENTATIONS/FOLK MUSIC	
Best East Indian Devotional	
1st	Trinidad Multicultural Dance Group
Best National/Patriotic Song	
1st	Roxborough Folk Performers Company
Best Spiritual	
1st	Roxborough Folk Performers Company
Best Calypso Medley	
1st	Rhythmic Vibrations
Best Folk Medley (Chorale)	
1st	Green pioneers
Best Chutney Song	
1st	Ah We People Theatrical Horizon
Best Drumology	
1st	Malick Folk Performing Company
Best Tassa	
1st	Brother's Road Dragon Boys
Best Pan Soloist	
1st	Road Block School of the Arts
Parang	

1st	Malick Folk Performing Company
Folk Song Solo	
1st	North West Laventille Cultural Movement
Calypso (Original)	
1st	Reminiscence Cultural Group
DANCE	
Best African Influenced Dance	
1st	North West Laventille Cultural Movement
Best National/Patriotic Dance	
1st	Swastika Dance Group
Best Soca Dance	
1st	Malick Folk Performing Company
Best East Indian Influenced Dance	
1st	Swastika Dance Group
Best East Indian Devotional Dance	
1st	Swastika Dance Group
Best French Influenced Dance	
1st	Rhythmic Vibrations
Best Spiritual/Devotional Dance	
1st	Ibis T&T Performers
Best Creative Freestyle	
1st	New Edition
Best Spanish/Latin Influenced Dance	
1st	Vistabella Community Council
Best British/Chinese/Portugese/Syrian Lebanese Influenced Dance	
1st	Malick Folk Performing Company

Best Chutney	
1st	Khalanayak Academy of Dance
Best Calypso Dance	
1st	North West Laventille Cultural Movement
La Reine Rive	
1st	Swastika Dance Group
Best Self-Expression	
1st	North West Laventille Cultural Movement
Best Talent	
1st	Soul Oasis Cultural Ambassadors
Best Evening Gown	
1st	Swastika Dance Group
Best Make-up Artist	
1st	Swastika Dance Group
Wearer Of The Best Make-up	
1st	Swastika Dance Group
Best Hairstylist	
1st	Soul Oasis Cultural Ambassadors
Wearer Of The Best Hairstyle	
1st	Soul Oasis Cultural Ambassadors

SANFEST 2018 WINNERS

AWARD	School	Student
Best Picture Making -Collage	St. Stephen's College	Kasean Edwards
Best Picture Making- Painting	St. Kevin's College	Kevin Alexander
Best Picture Making- Mosaic	Iere High School	Vinesha Boodoo
Best Drawing	Rio Claro West Secondary School	Avenash Babooram
Best 3D Work	Naparima Boys' College	Asa Sooklal
Best Ceramics	St. Stephen's College	Aruna Ragoonath
Best Fabric Design	St. Stephen's College	Aruna Ragoonath
Best Photography	Miracle Ministries Pentecostal High School	Christine Ramkissoon
Best Handicraft	Rio Claro West Secondary School	Terri-Ann Wilson
Best Printmaking	Miracle Ministries Pentecostal High School	Rebekah Gore
Best Printmaking	Trillium International School	Andre Montenegro
Best Artist	St. Francois Girls' College	Marcella Wood
Best Craftsman	Rio Claro West Secondary School	Kimberlee Dillah
Best Visual Arts Display	Rio Claro West Secondary School	
Best School-Visual Arts	Rio Claro West Secondary School	
Best One Act Playwright	St. Francois Girls' College	Adela Scotland
Best Short Story Writer	St. Charles High School	Jade Danielle Joseph
Best Poetry Writer	Holy Faith Convent, Penal	Saidah Joseph
Best School-Creative Writing	Iere High School	
Best Dramatic Scene/Skit	St. Francois Girls' College	
Best Public Speaker	Arima North Secondary School	Shipharah Lewis
Best Verse Speaker	Arima North Secondary School	Shipharah Lewis
Best Monologist	Arima North Secondary School	Shipharah Lewis
Best Dramatized Speech	Arima North Secondary School	Shipharah Lewis
Best Story Teller	Princes Town West Secondary School	Anthony Alleyne
Best Spoken Word/Free Speech	St. Charles High School	Zalena Hosein
Best Spoken Word/Free Speech	Malabar Secondary School	Shamikah Noel
Best Actor	Fyzabad Secondary School	Jayden Bruce
Best Actress	El Dorado West Secondary	Nanyamka Wellington
Best Set	El Dorado West Secondary	
Best Costuming	Fyzabad Secondary School	
Best Stage management	St. Francois Girls' College	

Best School- Drama	Arima North Secondary School	
Best Classical Choir	Providence Girls' Catholic School	
Best National	St. Francois Girls' College	
Best National	St. George's College	
Best West Indian Folk Choir	Holy Name Convent, Point Fortin	
Best Parang Choir	Iere High School	
Best Vocal Soloist - Religious	Holy Faith Convent, Couva	Patrice Richardson
Best Vocal Soloist - Classical	BishopAnstey East	Yohance-Asia Swanson
Best Calypsonian	Mt. Hope Secondary School	Aaliyah Hinds
Best Instrumental Soloist (not pan)	Rio Claro East Secondary School	Austin Archibald
Best Steelpan Soloist	Rio Claro West Secondary School	Jay Sotio
Best Instrumental Ensemble	St. George's College	
Steelband Ensemble	Providence Girls' Catholic School (1st)	
	Carapichaima West Secondary School (2nd)	
	Penal Secondary School (3rd)	
Best Afro/Caribbean Drumming	San Juan South Secondary School	
Best Tassa Drumming	Rio Claro West Secondary School	
Best School- Music	Holy Faith Convent, Couva	
Best Local Folk Traditional (3+)	San Juan South Secondary School	
Best Local Folk Interp. Solo	Rio Claro West Secondary School	Ray Clarke
Best Local Folk Interp. Duet	Providence Girls' Catholic School	Okia Brathwaite
Best Local Folk Interp. Duet	Providence Girls' Catholic School	Kadissa Davis
Best Folk Interp. (3+)	San Juan South Secondary School	
Best Modern Dance Solo	San Fernando Central Secondary School	Shivonne Nelson
Best Modern Dance Duet	Holy Faith Convent, Couva	Alyssa Baird
Best Modern Dance Duet	Holy Faith Convent, Couva	Sion Cielto
Best Modern Dance (3+)	Barataria South Secondary School	
Best Classical Dance (Solo/ Duet)	Rio Claro West Secondary School	Nandini Rampersad
Best Social Dance	San Juan South Secondary School	
Best Limbo	Morvant Laventille Secondary	
Best Male Dancer	Morvant Laventille Secondary	Anderson Lewis
Best Female Dancer	San Juan South Secondary School	Shiliyah Fough
Best Dance Costume	Providence Girls' Catholic School	
Best School- Dance	San Juan South Secondary School	
Best Overall Performer	Holy Faith Convent, Couva	Patrice Richardson
Most Entries	Rio Claro West Secondary School	
Best Overall Secondary School	St. Francois Girls' College	

34 CULTURE AND THE ARTS

... Some of our Pioneers

Profile Excerpts from the book:

~PROFILES~

HEROES, ROLE MODELS AND PIONEERS OF TRINIDAD AND TOBAGO

CELEBRATING OUR 50 YEARS OF INDEPENDENCE
1962-2012

By Nasser Khan

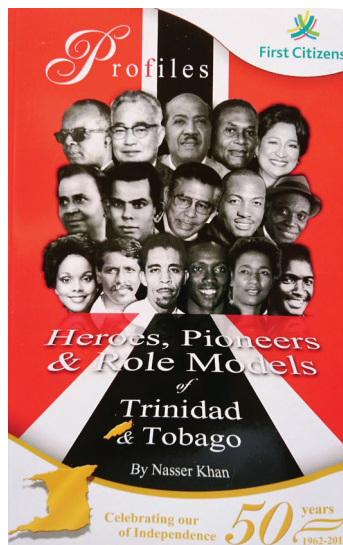


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CULTURE AND THE ARTS



Aubrey C. Adams (1919-2007)

Aubrey Adams received his training in theater arts at Columbia University, New York, and studied creative arts in Germany and France. As a choreographer, he was one of Trinidad & Tobago's leading directors/producers of musical plays, pageants, and Carnival shows from the 1960s through the 1990s. He served as artistic director of the Trinidad Folk Performing Company, and chairman of the The Little Carib Theatre. He was the first Caribbean producer to have his work presented at the Royal Festival Hall in London, England. He served as cultural advisor to the Government of Trinidad and Tobago and the United Nations and in his later years served as Chairman Emeritus of the Little Carib Theatre.

--1970 Public Service Medal of Merit Bronze

--1989 Chaconia Medal Silver



John Agitation (1927-2018)

Ramjattan “John Agitation” “Agi” Ramdeen is the grandmaster of Caribbean comedy and is part of Trini folklore. As a comedian and storyteller, he worked for more than five decades to preserve Trinbagonian and Caribbean folklore through comedic storytelling.

He is a graduate of the Progressive Educational Institute and served in the Trinidad and Tobago Civil Service for many years.

In 1951, at 24, Ramdeen was introduced to the Trinbagonian national audience by Landy de Montbrun, a leading local comic at the time. From there, Agitation became a regular on Radio Trinidad, particularly the Horace James Comedy Hour Sunday Serenade and the Aunty Kay Children's Show. He performed in many venues in Trinidad and Tobago as the headline performer, often to sold-out shows.

--1993 SUNSHINE Award for Contribution to Caribbean Art, Comedy, Dance, Drama, Music and Poetry

--2003 Hummingbird Medal Silver



M. P. Alladin (1919-1980)

Mahmoud Pharouk Alladin was one of the leading artists for many years, and was well-known internationally in the field of Art and Art Education. He got his inspiration from the simple village folk-their joys and sorrows as well as their labours and customs. He was Director of Culture in the Ministry of Education and Culture for a number of years. He was also a poet, sculptor, writer and broadcaster. Since 1944 his works have been shown in mixed and one-man exhibitions locally, in Britain, Spain, the United States, Canada, Sao Paulo and the Caribbean region. He is represented in collections in several countries. He was the recipient of many prizes and awards for his art and craft products and organisational work. He produced a series of research papers on local folklore, oral tradition, chants, dances and music. These still remain one of the leading sources for reference material. He was President of the Trinidad Art Society for many years and an influential teacher and role model to many. In 1969 he received the Medal of Merit Gold.



Raymond "Atilla The Hun" Quevedo (1892-1962)

Educated at St. Mary's College, Atilla began singing in public in 1911 and, between the early 1940s and 1950s, sang at the Original Old Brigade Tent. He was the first calypsonian to hold public office when he was elected to the Port-of-Spain City Council in 1946. He was later elected to represent East St. George County in the Legislative Council in 1950. The melody of Atilla's "Calypso Behind The Wall" was popularised by American singer Harry Belafonte who recorded it as "Jump In The Line." He was one of the pioneers in spreading awareness of calypso beyond its birthplace in Trinidad and Tobago. He also co-authored Attila's Kaiso: A Short History of Trinidad Calypso published in 1983. There is a collection of his material at the West Indiana and Special Collections Division at UWI.

- 1972 Medal of Merit Gold



Winifred Atwell (1914-1983)

She was one of the best pianists in the world in her time and abroad. She attained much glory for her performances. She is remembered locally for teaming up with the then Pan Am Jet North Stars steelband to give a series of concerts in Trinidad called Ivory and Steel. In 1969 she received the Humming Bird Gold Medal.



Edwin “Crazy” Ayoung (1944-)

He pioneered the parang soca form of music and also played a leading role in promoting chutney music soca. Crazy was the first artist to sing a parang soca hit in 1978 (called Parang Soca) and is also among the first to sing a crossover Chutney Soca, Nani Wine, a big hit in 1989.

Sheik Mohammed (S.M.) Aziz (1905-1963)

A skilled mandolin and clarinet player, he was one of the early people who formed East Indian bands (S M Aziz Orchestra). Another was Nazeer Mohammed who formed The Naya Zamana Orchestra and had well known singer Taran Persad in their group. Narsalo Ramaya, a top violinist player, took over the leadership in later years from S M Aziz. The early era of Indian orchestra music would have given rise and encouraged the various singing artforms such as ghazals and thumries and seen the rise of such singers as Fakeer Mohammed, Phiramat, AH Jan, Bel Bagai, Henry Dindial, Yusuf Khan, Ramdhanie Sharma, K. B. Singh, Isaac Yankaran, James Ramsawak, Noor Jehan, Haniff Mohammed, Mayodeen Ackbarali, Aziz Khan and Sampson Radhay.



George Bailey (1935-1970)

From a young age, Bailey developed a love for drawing, painting, and sculpting under the guidance of M.P. Alladin, the renowned local artist. He was also an outstanding athlete, in track and field, playing basketball with the Woodbrook Limers and the Trinidad & Tobago national team. He began his Carnival career by designing for Invaders Steelband in 1954 and 1955, then formed his own band with brother Albert and a few other associates.

“Sir George”, so nicknamed due to his personality and the high standard of his art, captured six “Band of the Year” titles. During his fifteen years involved as a Carnival bandleader, George Bailey’s presentations won the coveted Band of the Year Award in 1957, 1959, 1960, 1961, 1962, and 1969 and the People’s Choice Award ten times in 1957, 1959, 1960, 1961, 1962, 1966, 1967, 1968, 1969 and 1970.

Band of the Year Titles: 1957 Back to Africa; 1959 Relics of Egypt; 1960 Ye Saga of Merrie England; 1961 Byzantine Glory; 1962 Somewhere in New Guinea; 1969 Bright Africa.

- 1962: When Trinidad and Tobago gained Independence he was a member of the Committee that designed the emblems for the new nation.
- 1969: Humming Bird Medal Silver



Lionel 'Lanky' Belasco (1881-1967)

Lionel Belasco was one of the pioneers in the recording of T&T music. He was a musician, composer and calypso entrepreneur.

He played the piano to accompany the early silent films shown in Trinidad from 1911.

He copyrighted several hundred West Indian songs, and made many recordings from 1914 onward. He also produced music for dances and concert audiences in the Caribbean and the Americas and in Europe. He was one of those responsible for promoting calypso outside of Trinidad and Tobago and helping calypsonians to record in New York when he migrated to the USA.



Wayne Berkeley (1940-2011)

Belmont's Wayne Berkeley first attracted national attention in 1965 when he designed the costume for the winner of the Jaycee's Carnival Queen contest. From a very early age, he loved to draw and paint, winning a children's Commonwealth-wide competition. While attending St Mary's College, like so many of T&T's young creative minds of his generation, he was influenced by the renowned artist MP Alladin. As a mas designer and bandleader, his focus was always to portray and represent the spirit of Carnival, the creation of fantasy costumes sticking to his philosophy that Carnival costume designing is like poetry and storytelling and that Carnival was a street fete, albeit creative, beautiful, well organised, punctual and orderly.

In 1973 he burst onto the scene with the first of his nine winning Band of the Year productions, *Secrets of the Sky* (along with Bobby Ammon). His other eight winning productions, from a total of 18 bands spanning 1973 to 1997, were in 1974 and 1980. He then had six consecutive victories from 1989 to 1994, surpassing George Bailey's record wins from 1959-1963. He placed second on five occasions and third on three. In 1998, he designed yet another winner—*Amaranth: The Secret Garden*, this time for band leader Earl Patterson.

--1974: Humming Bird Gold Medal



Pat Bishop (1941-2011)

Pat Bishop was one of Trinidad and Tobago's best known artists and cultural people known for showing us off to the world. She was a business executive, painter, musician, lecturer, historian, media commentator, choreographer, fashion designer, and even sang with the Esso Tripoli steelband. She arranged music or conducted for many steelbands including Fonclaire, Birdsong, Skiffle Bunch, Desperadoes Steel Orchestra, Trinidad All Stars, Phase II, and Renegades; performed with Desperadoes at Carnegie Hall, New York, Brooklyn Academy of Music and the Philadelphia Academy of Music. She also directed music for the Morne Diablo Folk Performing Company, worked with Daisy Voisin's La Divina Pastora Parang Group and directed the Lydian Singers for many years. In 1994 she was given an honorary doctorate by UWI, received the Hummingbird Gold Medal in 1986 and the Trinity Cross in 1995.

Jose and Ignacio Bodu (Not available)

Two Venezuelan-born brothers who organised the first sponsored Carnival competitions in Port of Spain. Ignacio was also involved in municipal politics in the early 1900's while Jose was the author of *Trinidadiana* which was published in 1897, about the events and people in Trinidad from 1797 to 1897.



Hugh Borde (1933- 2020)

An important person in the spread of the steelband outside of Trinidad and Tobago through his involvement with the Tripoli Steelband from 1962 when he was selected to lead the T&T National Steelband at the Commonwealth Arts Festival in Great Britain. He went on to perform to huge adoring crowds at the World's Fair (Expo '67) in Montreal, Canada.

From here, he performed with Liberace on a two-year tour. The band later recorded the album "Liberace Presents the Trinidad Tripoli Steel Band" which won a U.S. Grammy Award in 1972. Tripoli toured with entertainer Sergio Franchi and played at Carnegie Hall, Radio City Music Hall, and the Hollywood Bowl. The band also performed alongside legends such as Frank Sinatra, Sammy Davis, Jr., Bob Hope, Della Reese, and Dionne Warwick, and appeared on television shows hosted by Ed Sullivan, Mike Douglas, and David Frost. In 1976, Borde migrated to the USA, where he continues to perform. He received the 1971 Humming Bird Medal Bronze and is in the Caribbean Sunshine Awards Hall of Fame and Motown Detroit Metro Music Awards Hall of Fame.



Lord Bryner (Kade Simon) (1937-1980)

Kade Simon aka Lord Bryner was a popular calypsonian from the late 1950's to the 1970's who, like the famous American screen actor, Yul Brynner, performed with his head shaved. He moved to Jamaica to join the West Indies Regiment which functioned from 1958 until the early 1960s when there was a West Indies Federation. He performed in Jamaica for a while before returning to Trinidad after the collapse of the

Federation. In August 1962, he won the special calypso competition that was held to celebrate the independence of Trinidad & Tobago. His winning calypso was entitled "This Land is Mine". Here are some of the words:

*People only talking but they really don't know
What's the proper meaning for Trinidad and Tobago
Cipriani start the ball rolling
Now the Doctor doing the bowling
So we have Uncle Eric to perform a real hat trick.*

*Because this is your land, just as well as my land
This is your place and also it is my place
So let us put our heads together
And live like one happy family
Democratically, educationally,
We'll be independently.*

*31st of August, Independence
1962, Independence
Will go down in history for everyone of you
Forget racialism and nationalism too
Let discipline, production, and
Tolerance guide us through Independence*

On at least one of his calypsoes, Martin Luther King, Bob Marley was a back up chorus singer.



Patrick S. Castagne (1916-2000)

Castagne is well known as the composer of Trinidad and Tobago's national anthem. But he also composed famous calypsoes and songs such as The

Iceman, 1960 (Calypso - Lord Melody), Kiss Me for Christmas (sung by Kelwyn Hutcheon); Nimble Like Kimble; Hyarima: A Caribbean Rhapsody; An Orchid for You; Happy Birthday Mom and My Easter Bunny. In the 1950s he hosted pre-Carnival "Dimanche Gras" shows.

The theme song Goodnight used for many years as the sign-on and sign-off signal by Radio Trinidad 610 was also composed by him.

He also served as a diplomat assigned to the Trinidad and Tobago Embassy in England. While in England, he worked with the BBC in airing West Indian talent on a weekly radio show.

He even wrote a book on how to dance to calypso music, using himself and wife as models for the many pictures that showed calypso dancing steps.

--1979 Chaconia Medal Gold

--Member of the British Empire (MBE)



Paul Castillo (1925-not available)

During the 1960s, 1970s and 1980s especially, Paul Castillo was an important figure in the sporting and parang world in T&T. He had a competition in cricket called the Castillo League and in parang organised many shows, keeping alive the music of parang at Christmas. He received the Hummingbird Medal Silver in 1998. There is a street named after him in Arima.



Michel Jean Cazabon (1813 -1888)

It is for his paintings about things Trinidad and Tobago that he is well known. He has had showing of his paintings throughout the West Indies and in Europe. Through his works, Cazabon opened a window on life in nineteenth century Trinidad. He thought of himself as a 'landscape painter'. In 1851 and 1857 two books of his paintings of Trinidad landscapes were produced in Paris. Today T&T has **Adrian Camps-Campins** who continues to create works of art in his attempts to preserve our rich history.



Carlisle Chang (1921- 2001)

Carlisle Chang was born in San Juan and educated at Tranquillity Government School, Washington School of Art, New York Institute of Photography, LCC Central School of Arts and Crafts, London, England and the Instituto Statale d'Arte for Ceramics, Faenza, Italy.

He was encouraged by his mother and his older sister Beryl in his fascination with the art world.

Throughout a 60-year career in art, Chang was a mural and easel painter as well as a designer for Carnival, theatre and ballet. He was even a photographer and handicraft manufacturer. As a designer of Carnival costumes, Chang won the designer's prize several times. Some of his designs have been depicted on national postage stamps. Chang rose to fame in 1958 when he designed the Coat of Arms for the short-lived Federation of the West Indies. He followed this by designing the Coat of Arms for Trinidad & Tobago when it became an independent country in 1962. He was also the leader of a sub-committee that designed the Flag and insignia of Trinidad & Tobago.

--1969 - Humming Bird Medal Silver

--2001 - Lifetime Achievement Award from the National Carnival Bands Association

--2006 His piece "Nobility of Man" featured on a postage stamp



Rudolph Charles (1938-1985)

Rudolph Valentino Charles, also known as "The Hammer" was born in Laventille and gained respect and admiration as a steelpan innovator, tuner and community leader. He was the leader of the West Indian Tobacco Desperadoes steel orchestra from 1961 to 1985. He was very active in the fight for better recognition of steelpan players and was the subject of David Rudder's famous calypso The Hammer.

He is credited with introducing the 9-bass steelpan, the rocket pan, the 12 bass steelpan, the quadraphonic pan and the triple second with foot bass. He also changed the appearance of the steelband, replacing the oil paints of the fifties and sixties with silver chrome.

In tribute to his outstanding contributions, Pan Trinbago has created the Rudolph Charles Award for Innovation in the creation of steelbands.



Patrick 'Pat' W. Chu Foon (1932-1998) Patrick 'Pat' Warsing Chu Foon attended Rosary Boys' RC School, Tranquillity Intermediate School, University of the Americas, Mexico (B.A., Fine and Applied Arts, 1967) and Academia San Carlos, Universidad Nacional de Mexico.

In 1963, he won the Hemisphere Scholarship and attended the University of the Americas. He was the first Trinidadian artist to exhibit work at the International Salon, Museum of Fine Arts, Mexico. He returned to Trinidad in 1968 and worked at the Ministry of Culture until 1988. From 1962 to 1991, he held several solo exhibits abroad and in Trinidad. He also held three exhibitions with his wife, Lisa Henry Chu Foon, in 1986, 1988, and 1990. He created a statue of the famous Indian statesman Mahatma Gandhi which went on display in 1969 at Kew Place in Port-of-Spain. Probably his most popular sculpture is the statue of calypsonian Lord Kitchener which was mounted in 1994 opposite the old Roxy Theatre, at the western end of Woodbrook/eastern end of St. James.

--1979 Trinidad Art Society Award for Sculpture

--1983 Hummingbird Medal (Silver)

--2006 His piece "Mother and Child" is featured on a postage stamp

Alfredo Codallo (1913-1970)

He is considered a pioneer in the field of T&T's folklore art and is famous for his paintings such as the Douen, Soucouyant, Papa Bois, Lagahou and La Diabliesse. His varied works (including photography and story telling) left us with many images of T&T life long ago as his paintings also featured the people, places and many other aspects of the folk culture of Trinidad and Tobago. A book *Alfredo Codallo - Artist and Folklorist* written by Holly Gayadeen was published in 1983. In keeping with his love of our culture and his artistic talent, he brought a mas band in 1967 Fairy Tales with sections and characters as Cinderella, Alladin, Papa Bois, Mama Glo, pixies, gnomes, leprechauns, douens and soucouyants.



Edric Connor (1913-1968)

Mayaro-born Edric Connor was a baritone singer and an actor and can be celebrated as one of the top singers from Trinidad and Tobago. From his base in England in 1951 he was responsible for bringing the Trinidad All Steel Percussion Orchestra - TASPO - to the Festival of Britain. He acted in a total of 18 films and was noted for his role as Daggoo in *Moby Dick* (1956). An annual award is named after him, the Edric Connor Inspiration Award,

is made annually in his honour in the Screen Nation Film & TV Awards and was won in 2011 by Sir Trevor MacDonald OBE. There is also the Edric Connor Trailblazer Award, of which a notable winner in 2003 was Rudolph Walker. There was an autobiography *Horizons, The Life and Times of Edric Connor 1913-1968* and there is a collection of his material at the West Indiana and Special Collections Division at UWI.



Alvin Daniell (1943-)

He is a composer, television presenter on cultural events, and has served as a judge for calypso competitions, pan competitions, national and Caribbean song festivals and various other cultural competitions in Trinidad and throughout the Caribbean. Daniell has also served as chairman of the Copyright Organisation of Trinidad and Tobago from 1995 to 1999. He also served as a co-producer of the movie *Calypso Dreams*. Between 1992 and 2000 he produced and presented weekly the popular local program *Calypso Showcase* on national television station, TTT, which featured interviews, video clips and a live call in segment of top calypsonians. He also produces music designed for steelbands. In 1995 he was awarded the Humming Bird Medal Silver.



Champa Devi/Fatima Rahim (1923-2001)

Along with **Alice Jan**, she was one of the earliest and most popular of East Indian dancers whose major impact was the fact that many young dancers followed in her style of dancing. Her popularity served to raise interest in the art of East Indian dancing.



Winsford 'Joker' Devine (1943-2021)

Having attended Morne Diablo R.C. School and San Fernando Technical College, the young Devine was first exposed to the steelband and grew into a self-taught musician. He went on to compose more than 500 calypsoes during a career that spanned over 30 years, beginning in the 1970s. Nicknamed the "Joker," he was the songwriter most sought after by the popular calypsonians. Although confined to a wheelchair after suffering a stroke in 1998, Devine continued to write the lyrics and music for many calypsoes including many for the Mighty Sparrow - *Rope*; *Capitalism Gone Mad*; *Phillip My Dear*; *Saltfish*; *Marajhin*; *Survival*; *Queen of the Bands*; *Miss Mary*; *We Pass That Stage*; *I Diggin' Horrors*; *Wine Back*; *Sailing*; *London Bridge*; *Baron - Feeling It*; *Jammer*; *Love and Cherish the Woman*. In 1988 he was awarded the Humming Bird Medal Silver. Other great composers include **Reginald 'Piggy' Joseph** and **Dennis Williams 'Merchant' Franklyn**.



Walter "Railway" Douglas (1895-1977)

A calypsonian of the 1920s and 30s, he was said to be the first to organise a calypso tent in Port of Spain.



Thora Dumbell (1924-2022)

Known mainly as a dancer and dance teacher, Dumbell has also been a tireless fundraiser through performances for the blind, the deaf and the underprivileged in general. She started her school of dance in 1950 which she operated until 1978. She has been a judge at children's Carnival shows and Easter bonnet parades; she has organised Carnival queen shows; with Beryl McBurnie, she once organised a rally of 6,000 children at the Oval in 1966 for the Queen's visit; then for Indira Ghandi and again for the Pope in 1985. She has appeared in two movies: at age 8 in a British movie and at age 11 in the Warner Brothers movie "New Faces of 1936". She danced at the opening of Queen's Hall 50 years ago, in 1959. In 1978 she was awarded the Humming Bird Medal Gold.



Sel Duncan (1924-1983)

In the field of music, especially dance music back in the 1950's and 1960's, Selwyth (Sel) Duncan and his orchestra was a household name in T&T. He was well known for his alto sax playing skill. In 1972 he received the Public Service of Merit Silver Medal. Musicians like John "Buddy Williams, Syl Dopson, Clarence Curvan, Choy Aming, Fitz Vaughn Bryan, Ed Watson, Ray

Sylvester, Frankie Francis, Watty Watkins, Mano Marcellin, and still active today Joey Lewis, were those from the early era of the golden music era.



Felix Edinborough (1943-)

He is credited with reviving the dying art of the Carnival character the Pierrot Grenade and performs at many shows especially around Carnival time.



Julia Edwards (1933-2017)

She is recognised as Trinidad and Tobago's limbo dance pioneer. Her early dancing was with the Boscoe and Geoffrey Holder. But after they left T&T, she started her own dance troupe, the Julia Edwards Dance Group. Her dancers were recruited to appear in the 1957 American movie "Fire Down Below". She was credited with introducing the flaming limbo in 1959 when she included it in a performance to mark the opening of Queen's Hall in St. Ann's. Edwards' dance group has appeared on various stages throughout the world. She later appeared on the famous Ed Sullivan Show where she held a wide television audience spellbound.

--1991 Humming Bird Medal Gold

--2003 St. James Community Improvement Committee's Honoree



Jacob D. Elder (1913-2003)

Tobago-born, he was a noted anthropologist, author, educator, and cultural advocate for Trinidad and Tobago. Dr. Elder's extensive research on the history of kalinda, pan, calypso, and other aspects of Carnival, as well as steel bands, the Yoruba religion and Caribbean folktales is an important source of reference. He served as Minister of Culture and Education for Tobago and as consultant to the Ministry of Youth, Sport, Culture, and Creative Arts for the government of Trinidad and Tobago. His many works include Song Games from Trinidad and Tobago, From Congo Drum to Steelband: A Socio-historical Account of the Emergence and Evolution of the Trinidad Steel Orchestra, Lopinot, a Historical Account and Folk songs from Tobago: Culture and Song in Tobago. In 1981 he was awarded the Humming Bird Medal Gold.



Denzil "Dimes" Fernandez (1944-2020)

Denzil "Dimes" Fernandez has been a steelpan innovator, tuner and educator for over 50 years. He pioneered the Bore method, which produces steelpans with greater tonal range and clearer, longer notes. He used this technique to create the Bore Pan, Panzer, Duo Bore Pan, U Bass/Den Pan, Bore Reed Pan, and the Bore-Reed Cello Pan. Internationally, he served as the tuner for seven bands in Washington D.C. between 1991 and 1999, the World Missions Steel Orchestra (1992), as well as the Kawaguchi High School (1995-1999) and the Supersonic Steel Drum Academy (1997-1999) in Japan. He taught pan construction techniques for the Pan Rising Company in Japan, and in 2000,

he taught pan construction and tuning in Amsterdam, Holland. Fernandez travels throughout Europe, Japan and the United States sharing his skills.



Rosalind Gabriel (1948-)

Rosalind Gabriel has kept the art of mas near and dear to her heart for many a year, ensuring that the children of T&T are exposed to the pure form of masquerading. She has produced prize-winning childrens'/kiddies mas for the past 30+ years and is considered the matriarch in the field. Her presentation for 2012 portrayed a celebration of our 50th Anniversary of our Independence, and was entitled 50 Years Gold. She received the Humming Bird Bronze Medal in 2007.



Philip "Lord Executor" Garcia (Around 1880-1952)

Lord Executor (Philip Garcia) was one of the calypso pioneers responsible for the spread of English language calypso (instead of patois) in Trinidad in the early 1900s. He recorded for the Decca label in New York in the late '30s. He was famous for singing about the events of the times.



George 'Sonny' Goddard (1924-1988)

His involvement in steelbands began in 1941 joining the world's first steelband, Alexander's Ragtime Band. For the next 40 years he was one of the most influential persons in the development of the steelband in T&T as a player, adviser, administrator, manager and statesman. His book *Forty Years In The Steelbands, 1939-1979*, is a classic and is used by many as a reference source. In 1988 he was awarded the Humming Bird Medal Gold.



Edmund Hart (1923-2017) **and Lil Hart** (1930-1991)

Legendary couple of mas Edmund and Lil Hart captured a total of 5 Band of the Year titles and produced some 32 bands between 1961 and 1992. Today the Harts' Band is the oldest surviving one in Trinidad and Tobago, in the large band category, over 50 years!

Lil Hart is credited as being the creative designer who made history come alive

in her portrayals. For their 50th year celebrations the children of Edmund and Lil Hart chose to revisit their past and honour their parents in 2010 by portraying historic band titles with sections within the band. The band saw many of the masqueraders of the past returning to take part in the celebrations along with their children, grandchildren and even some great grandchildren.

Band of the Year Titles: 1966 - Playing Cards; 1970 -Inferno; 1983 -Mas, Sweet Mas; 1986 - Islands in the Sun; 1988 - Out of This World.

--1973 Humming Bird Gold Medal



Ou Edwin Hing Wan (1932-1976)

Mayaro-born and raised, he attended Mayaro Roman Catholic School, Tranquillity Intermediate School and later Queen's Royal College (1945). Paralysed at an early age and confined to a wheelchair, he was able to regain partial use of his right hand and continued to paint, the thing he always loved doing. From that emerged some of the most brilliant paintings by a T&T water colour artist. His subjects were the beaches, rivers and rural scenes of Mayaro, Manzanilla and Guayaguayare, but particularly coconut trees, depicted in every variation of light. In 1975 Hing Wan mounted his only one-person exhibition, at the National Museum and Art Gallery. Alwin Massy of the Trinidad Guardian stated: *These are paintings of courage. That the painter is handicapped is not all obvious for the execution of the washes on display.* In 1976 he was awarded the Chaconia Medal Silver and in 2006 his work "Guayaguayare Beach" was featured on a postage stamp.



Boscoe Holder (1921-2007)

Boscoe Holder attended Tranquillity Intermediate School and Queens Royal College and showed from an early age his love for drawing, painting and piano playing, which his parents encouraged.

For over six decades he was a multi-talented artist, a painter, dancer, choreographer, pianist, dance instructor and costume designer.

As early as 1947 he taught Caribbean dance at the Katherine Dunham School in New York and had his paintings exhibited at 8thStreet galleries.

During his more active years, he formed dance groups and held productions based on the traditional dances, songs, and music of T&T such as shango, bongo and bélé.

- 1973: Humming Bird Medal (Gold)
 - 1978: Venezuelan government, the Francisco De Miranda award
 - 1983: May 22, Boscoe Holder and Geoffrey Holder Day, Washington DC;
 - 1990: International Voluntary Service (IVS) Award Along with his brother Geoffrey, Washington DC
 - 2003: Honorary Degree of Doctor of Letters (DLitt) by the University of the West Indies.
 - 2004: Postage Christmas series of stamps featuring six of his paintings.
- Biography: *Boscoe Holder* By Geoffrey MacLean (1994)



Frederick "Houdini" Wilmoth (1885-1973)

His first recording was made in 1927 and he continued singing and recording until the 1940's. He recorded a large number of calypsoes and was one of the few early calypsonians to enjoy success financially. "Arima tonight, Sangre Grande tomorrow night" is the popular chorus of one of his well-known calypsoes.



Rupert "Lord Invader" W. Grant (1914-1961)

San Fernando-born, he became active in calypso in the mid-1930s and went on to gain international fame with his calypso Rum and Coca Cola which was made even more popular by the Andrews Sisters. He competed in many calypso competitions (including the very first Calypso King competition) and recorded for RCA Bluebird and Decca labels along with other top calypsonians of the day.



Gros Jean (Circa 1760 to 1820). Artist impression by Rudolph Bissessar

Gros Jean was a slave on the Diego Martin estate of St. Hilaire Begorrat, a French planter who came to settle in Trinidad in 1784. He earned the reputation for being able to compose songs instantly and was able to give 'picong' and include social commentary as well. It is then that the chant "le vrai", French meaning 'the truth' came about leading to what we call today 'lavway'. So it was around the turn of the century, around 1800 that the art form of calypso began to develop further with the other plantations trying to outdo each other after Gros Jean started to become well known for his

singing, encouraged by his plantation owner.



Joyce Kirton (1932-2020)

Joyce Kirton is known for her important role in the development of local folk dance education especially in southern Trinidad. As founder and leader of the Les Enfants dance group, Kirton has been responsible not only for instructing proper dance technique to generations of aspiring dancers, but has passed on to her students the history and philosophy behind such African-inspired dances as the bele and the saraca. Her dance company celebrates its 50th anniversary in 2012 with its first public appearance being August 25th at the Naparima Bowl. The film *Julia and Joyce*, by Sonja Dumas, is about two pioneers in local dance, Joyce Kirton and Julia Edwards, founder of the Julia Edwards Dance Group. She received the Humming Bird Medal Gold in 1993.



Freddie Kissoon (1933-2016)

He founded The Strolling Players Theatre Company back in 1957 and has been active throughout the years as an actor, director, drama teacher and playwright. He received the Humming Bird Silver Medal in 1987. Another Pioneer in this field was **Horace James** (1927 - 2000).



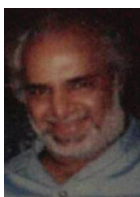
Aldwyn Roberts (Lord Kitchener) (1922-2000)

Aldwyn Roberts (better known as Lord Kitchener, Kitch and the Grandmaster) was born in Arima. His career lasted over sixty years and he became a calypso superstar along with the Mighty Sparrow. Both men ruled the calypso world during the 1960s and 1970s. His calypsoes covered every imaginable topic, including social and political events. He recorded over forty albums, winning the annual Carnival Road March a record ten times. His songs were very popular with steel bands and the steelband Renegades won most of their Panorama crowns playing his songs, arranged by Jit Samaroo. He started composing and singing calypsos as a teenager when he joined a roving tent that performed at cinemas. Lord Kitchener was the name of a 19th century British army hero.

After the 1947 Carnival season he migrated to England, where he had a successful career as a calypsonian. Upon returning to Trinidad for the 1963 Carnival season he formed the Calypso Revue tent which has nurtured the development of many calypsonians over the years. He won one calypso crown in 1975 with Tribute to Spree Simon and Fever and won ten Road March titles with tunes like The Road, Miss Tourist, Rainorama and Flag Woman. Over the years, his genius has appealed to commoners and royalty alike. US President Harry S. Truman and Princess Margaret were known to enjoy his music.

Two statues (one a bust) of the Lord Kitchener have been sculpted; one in Woodbrook, Port of Spain, the other in Arima.

--1969 Humming Bird Medal Silver



Harbance Kumar (1937-)

Indian-born, later to change his name to Mickey Nivelli (to make his name easy to pronounce and in recognition of the German side of his roots), he was the film pioneer who came to the region in the late 1960's with the intention of filming full length movies. Among the movies that were produced starting in 1969/1970 and around the time of his influence were The Right and The Wrong, Caribbean Fox, Bim, Man from Africa/Girl from India.



Thelma Lane (1914-1999)

As a calypsonian, she sang under the name Lady Trinidad and was the first female calypsonian to record in 1937. Before that she sang with one of the 'Yankee bands' singing American pop songs.

Norman Le Blanc (Not available)

He is said to be the first to sing a calypso in English (instead of in 'patois') around 1900, under the name "Richard Coeur de Lion".



Stephen (1921-2014) **and**



Elsie (1925-2006) **Lee**

Heung

Stephen Lee Heung, like Edmund Hart, began playing mas with Harold Saldenah in the early-1950s. Together with wife Elsie Lee Heung they won the Band-of-the-Year title five times (1967, 1975, 1976, 1977, and 1983) including the hat trick. From 1964 to 1975, Lee Heung's bands were designed

by Carlisle Chang; in 1976 Peter Minshall designed "Paradise Lost" and in 1977, Tedder Eustace designed "Cosmic Aura". Woodbrook, like so many of the bands of today, including Harts, was the base for their popular mas camp.

Elsie Lee Heung was twice crowned Queen of the Bands, in 1968 winning with "Honey of the Polynesians" and in 1983 with "Diana, Goddess of the Hunt." In 1975 Stephen Lee Heung received the Humming Bird Medal – Gold for his driving force in the Carnival arena.

Their presentations: 1964 - "Japan - Land of the Kabuki"; 1965 - "Les Fetes Galantes Des Versailles"; 1966 - "Crete"; 1967 - "China, The Forbidden City,"; 1968 - "Primeval - The Rites of Spring"; 1969 - "1001 Nights"; 1970 - "Conquest of Space"; 1971 - "Yucatan"; 1972 - "Russian Fairy Tales"; 1973 - "East of Java"; 1974 - "Terra Firma"; 1975 - "We Kind A People,"; 1976 - "Paradise Lost,"; 1977 - "Cosmic Aura,"; 1978 - "Love Is ..."; 1979 - "Hocus Pocus"; 1980 - "The Bermuda Triangle"; 1981 - "Shangri-La"; 1982 - "Victory at Trafalgar"; 1983 - "Rain Forest,"; 1984 - "Regatta"; 1985 - "Charade"; 1986 - "Sombbrero"; 1987 - "Cocoyea Village"; 1988 - "Laserium"; 1989 - "Pow Wow"; 1991 - "Toute Bagai"; 1992 - "Columbus 1492-1992"; 1993 - "Safari"; 1994 - "Festivals".



Elliot "Ellie" Mannette (1927-2018)

Ellie Mannette is one of the people associated with the early development of the steelpan and up to today, some 70 years later, he is still regarded as one of the major steelpan players, tuners and arrangers.

In 1951, TASPO (Trinidad All Steel Percussion Orchestra), of which Mannette was a member and tuner, travelled to England to present the new musical instrument at the Festival of Britain.

Since 1967, Mannette has been building up several hundred steel bands all over the United States, mainly in colleges and universities, but also for private institutions.

Mannette is credited with several innovations which have been important in the evolution of the steelpan.

- 1969 Humming Bird Medal Silver
- 2000 Honorary Doctorate in Letters from UWI
- 2000 Chaconia Medal Silver
- 2001 Park in St. James, Port-of-Spain renamed in his honor
- 2003 Admitted to the Hall of Fame of the Percussive Arts Society of the United States.



Bertram 'Bertie' Marshall (1936-2012)

He grew up in and around Laventille and as a young teen started fiddling with the tuning and re-tuning of steelpans using his harmonica. By 18 he became preoccupied with what he thought were inferior tones. His career spanning over five decades has earned him the status of the "tuner's tuner" having contributed to the standardisation of the steelpan. He invented many new techniques and sounds and as the main tuner for the Desperadoes Steel Orchestra, he used the strobe tuner to tune their pans. Their clean clear sound took them to ten Trinidad Carnival large band Panorama championship titles, more than any other steelband so far.

--2008: Order of the Republic of Trinidad and Tobago

--2005: The University of Trinidad & Tobago awarded Bertie Marshall a full professorial Fellowship and appointed him to head the Advanced Tuning program and teach classes in their School of Arts, Letters, Culture, and Public Affairs new Pan Lab

--2003: Trinidad's National Carnival Commission created a new pan competition for Carnival 2003, the Bertie Marshall J'ouvert Pan Contest in which the steelbands were required to play songs that he had made popular with Highlanders

--2000: At the World Steelband Festival 2000, he received two awards, one "For Innovation and Contribution in Respect of the Steel Drum" and the other "Pan Trinbago and Signature 2000 Salute Bertie Marshall, Steelpan Innovator Extraordinaire"

--1992: Chaconia Medal Gold



Lutalo "Brother Resistance" Masimba (1954-2021)

In the 1970s, a fusion of Calypso/Soca and Rap/Hip-Hop, Rapso, grew out of social unrest in the country and served as a form of street poetry about everyday people and their experiences. Brother Resistance, Lutalo Masimba, is responsible for defining this genre of music and blending the local with urban foreign sounds. He brought prominence to the form when his album "Busting Out" came to prominence in 1981, introducing us to a new sound and consciousness. **Lancelot Layne** is also credited for this artform.



Beryl McBurnie (1914-2000)

Beryl McBurnie attended Tranquillity Girls' School, Woodbrook CM School,

Government Teachers' Training College, the Academy of Allied Arts, the Evelyn Ellis School of Drama, Columbia University in New York and the Sorbonne in Paris. Always a performer, she started reciting poetry at age eight at charity concerts and then organising performances, singing, dancing and playing the piano, in her family's back yard at 69 Roberts Street, Woodbrook. Today that location is the home to The Little Carib Theatre which she would later establish in 1948. It has served to protect the art of folk dancing which became her life's mission. Today groups such as the Malick Folk Performers are the living proof of the fruits of her labour of love over the decades. Molly Ahye, another famed dancer, was one of the main dancers under Beryl McBurnie.

She is described as a person who possessed talent, charm and style, the grand dame of T&T dance. Her stage name while abroad was "La Belle Rosette".

--1958: Order of the British Empire (OBE)

--1969: Humming Bird Gold Medal

--1976: Honorary degree of Doctor of Laws, University of the West Indies

--1978: Recognised by the Alvin Ailey Dance Group as one of the three Black women who had a "profound influence" on American dance

--1989: Trinity Cross

Biography: *Cradle of Caribbean Dance: Beryl McBurnie and the Little Carib Theatre*, 1983 By Molly Ahye.



Irvin "Mac" McWilliams (1920-2007)

During his band-producing years from 1956 to 1988, Irvin McWilliams provided T&T with some 32 spectacular presentations many of which were based on themes of Trinidad and Tobago, its history and its culture. The first of such local-themed bands was Hail La Trinite in 1961 and the last Stay up Trinbago in 1988. Such presentations were learning tools for Trinbagonians as our folklore and culture were depicted through the vivid imagination of another legendary mas man, adept at portraying things local. McWilliams was credited as being the first to present a totally local theme on the streets of T&T in his category.

In 1974, he ventured further afield regionally with his presentation Somewhere in the Caribbean, with costumes and sections including "Jamaican Ackee", "Grenadian Nutmegs" and "Barbados Flying Fish". 1979's Our Famous Recipes was a band that showed the increasing nature of the challenge of maintaining artistic order as it was a popular band that year.

His bands won the People's Choice Award on five occasions (1971, 1972, 1977, 1978, and 1980) with an increasing number of female masqueraders.

Buccoo Reef also captured the King of the Bands title (Albert Moore). His King Albert Moore also captured the 'King' title in 1965, 1968 and 1969.

Band of the Year Titles: 1971 Wonders of Buccoo Reef; 1972 Anancy Story; 1978 Know Your Country.

--1971 Humming Bird Medal Silver



Meiling Esau (1946-)

Her passion for fashion and fashion design started at an early age. In the early 1970's she set up her first studio and retail outlet in a renovated garage. She is renowned for her work in fine linens and natural fabrics. Meiling has worked closely with Emmy Award-winning costume designer, Peter Minshall on his Carnival productions and other artistic presentations. This collaboration has won her accolades, notably for her involvement in the opening and closing ceremonies of the 1996 Centennial Olympic Games in Atlanta, and for her work with the Miss Universe Pageant, which was held in Trinidad in 1999. Many fashion designers have followed in her footsteps, most notably **Anya Ayoung-Chee**, who captured the world's attention in 2011 by winning the top prize on the popular Project Runway. In 2008 Meiling received the Chaconia Medal Silver.



Peter Minshall (1941-)

British Guiana's loss was certainly T&T's gain when as a child, Guyanese-born Peter Minshall and his family moved to Trinidad. The Queens Royal College and London educated Minshall has become T&T's most internationally acclaimed artist in the field of mas and theatrical productions.

He views mas and Carnival as street theatre, as evidenced by the theatrical nature of his Carnival bands through the years, some 25 spanning from 1978 to 2006.

In 1976, he designed for Stephen Lee Heung who took Band-of-the-Year honors with "Paradise Lost." In 1978, he formed his own Carnival band, the Callaloo Company and went on to produce many winning presentations among them two epic TRILOGIES, his bands from 1983-1985 (River, Callaloo and The Golden Calabash) and those from 1995-1997 (Hallelujah, Song of the Earth and Tapestry).

His style of mas has been continued in fine style by **Brian MacFarlane** who has since won many Band of the Year titles.

- 1982 - Guggenheim Fellowship
- 1987 - Chaconia Medal Silver
- 1991 - Honorary Doctor of Letters, University of the West Indies
- 1996 - Trinidad & Tobago Trinity Cross
- 2001 - Prince Claus of the Netherlands Award for outstanding contributions to Carnival
- 2002 Emmy Award, Academy of Television Arts and Sciences 54th Annual US Primetime Emmy Awards, "Outstanding Costumes for A Variety or Music Program"/Opening Ceremony of the 2002 Olympic Winter.
- 2005 - Republic Day Award, T&T



Ken Morris (1924-1992)

Morris was an artist, a bandleader who became best known for his works and expertise in the art of using copper and bronze in Carnival costuming and in sculpting. Morris's work enjoys pride of place in numerous private and corporate collections, including the Central Bank of Trinidad and Tobago, Trinidad, Hilton, Puerto Rico Hilton, and St. Paul's Church in San Fernando. He designed and executed the Speaker's Mace for the West Indian Federal Parliament and his final work, the Dove, on top the rotunda of the Red House, Port of Spain, replaced a weathervane of a dragon, believed, after the attempted coup of 1990 to be a symbol of bad luck.

- 1969 Humming Bird Medal Bronze



Noel P. Norton (1927-2012)

This well known photographer attended St. Mary's College before heading off to join the Royal Air Force in England. Upon returning to T&T he and his wife Mary opened the Norton Studios in Woodbrook, the base from which they dedicated their lives to capturing some 50 Years of T&T images. Such images included the beauty and culture of Trinidad and Tobago and its people... nature, architecture, Carnival, religious festivals, advertising, weddings, and portraits. Norton was often selected by the government to photograph visiting dignitaries such as Pope John Paul II, the late Indian Prime Minister, Indira Gandhi, Queen Elizabeth II and the Duke of Edinburgh Prince Philip and Emperor of Ethiopia Haile Selassie I. He also worked with internationally known photographers including Norman Parkinson. There is a collection of his material at NALIS. In 1991 he was awarded the Chaconia Gold Medal and in 2005 he received an Honorary Doctorate from UWI.



Marjorie Padmore (1928-1981)

She was an excellent musician and educator who composed our national song “God bless our Nation” and “The Independence Pledge” as well as many musical rhymes and jingles for the Ministry of Education School Broadcasting Unit. In 1969 she received the Medal of Merit Silver and in 1981 the Chaconia Medal Gold.



Sundar Popo (1943-2000)

He is considered as the grandfather of chutney and chutney soca, as Drupatee Ramgoonai is thought of as the grandmother of the art forms. He popularised Chutney music, beginning with his 1969 hit Nana and Nani. He received the Humming Bird Medal Silver in 1993 as well as many other awards during his career.



Norman “King Radio” Span (Not available-1970)

King Radio began singing in 1929. He composed and sang Matilda which was later recorded and made internationally popular by American singer Harry Belafonte. His other very popular calypso is Brown Skin Gal.



Drupatee Ramgoonai (1959-)

Drupatee’s voice is a well known one in the chutney and chutney soca artforms. It was in 1988 that she burst onto the local music scene with her hit Mr. Bissessar (Roll up the tassa), which was one of the songs that took Chutney and Chutney Soca to the world. She has travelled to some 23 countries as a calypsonian and chutney soca artiste.



Calypso Rose **McCartha Linda Sandy-Lewis** (1940-)

Born into a large family in Tobago, she was sent to live with an aunt in Trinidad when she was nine years old. However, while growing up in Tobago, she had begun singing calypsoes and her interest in singing continued while attending school in Trinidad. In 1957, she began her

calypso career at the Original Young Brigade Tent and went on to become the first female calypsonian to win a national title when she took the Road March Crown in 1977 with "Tempo." She returned in 1978 to take both the Calypso Crown ("Her Majesty" and "I Thank Thee") and the Road March title ("Soca Jam") thus becoming the first calypsonian to win both crowns in the same year. Because of her success, the name of the title was changed from Calypso King to Calypso Monarch in 1978. She lives in the USA where she has appeared in shows with famous American entertainers such as Michael Jackson, Harry Belafonte, and Roberta Flack. Rose's career has taken her throughout the world and frequently performs in T&T especially during the Carnival season.

A T&T postage stamp bears her photo. She has written over 800 songs and recorded over 20 albums.

- 1975: British Empire Medal of Merit Class II; Trinidad & Tobago Public Service Medal of Merit Silver
- 1986: Citizens of Liberia Humanitarian Award
- 1989: Sunshine Music Award (for Calypso and Steelband)
- 1991: Outstanding Female in the Field of Music Award by the National Woman's Action Committee; Most Outstanding Woman in Trinidad and Tobago by the National Women's Action Committee
- 2000: Humming Bird Medal Gold
- 2006: Caribbean American Heritage Award
- 2011: Africa Festival Lifetime Achievement Award



Harold Saldenha (1925-1985)

Harold "Sally" Saldenha had a deep love of history and intensely researched his topics to ensure that he was able to re-create the moments in time in history in his mas making. These historical epics are renowned for their magnificence, colour and splendour of their costumes. In the first of his six "Band of the Year" titles productions "Imperial Rome, 44BC to 96AD" in 1955, he designed and created costumes using velvet, leather and copper to portray **centurions**, gladiators, Caesars and Nero, even his soldiers in short skirts to be as "real" as possible. Ken Morris was the one employed to fabricate the copper breast plates who went on to become a master of the art of copper crafting. The use of foils and copper and having 'sections' in a band were innovations introduced by Saldenha.

His first major production was "Quo Vadis" in 1953, based on the movie of the same name, and featured Roman soldiers with helmets made of papier mache painted to look authentic.

Band of the Year Titles: 1955 Imperial Rome 44 BC to 96 AD; 1956 Norse Gods and Vikings; 1958 Lost City of Atlantis; 1964 Mexico 1519 to 1521; 1965 Pacific Paradise; 1968 El Dorado, City of Gold.

- 1972 Public Service Medal of Merit Silver



Norman Samaroo (1920-2011)

Like with most other business men, he started off in general goods but later found his area of specialty in the supply of Carnival materials, soon becoming the number one supplier of materials for making costumes and growing to the point of supplying Trinidad and Tobago-styled Carnivals around the world.



Ranjit 'Jit' S. Samaroo (1950-2016)

Jit Samaroo is Panorama's most accomplished arranger in the large band category; under his direction the Charlotte Steet, Port of Spain based Renegades steelband won that title nine time(1982, 1984, 1985, 1989, 1990, 1993, 1995, 1996, 1997).

Hailing from the village of Surrey, Lopinot, Samaroo's trademark is the sweet sound he brought to his arrangements over the period 1971 to 2008.

This quiet unassuming man is widely regarded as one of Trinidad and Tobago's musical geniuses. 2009 was hailed as the year for "a celebration of his work" according to his son, Amrit, who had taken over the mantle as arranger following his dad's long stint.

The family band The Samaroo Kids became the Samaroo Jets, recording its first album in 1975 titled The Samaroo Family Steel Orchestra Classics, featuring the works of Mendelssohn and Prokofiev.

- 1987 Humming Bird Medal Silver
- 1995 Chaconia Medal Silver
- 2003 Honorary doctorate from UWI



Bernadette T. (Laughlin) Scott (1946-)

Certainly not one to give up, this deeply musical and spiritual person has

through her 40 year old group The Love Movement and outreach program, positively impacted on many young people (and older as well) in T&T. In April 2002 the Love Movement was invited by the Vatican to perform at World Youth Day Festival Week in Toronto. In 1991 she was awarded the Humming Bird Medal Gold, in 1998 the Humming Bird Medal Gold again, this time to the Love Movement and in 2002 the Love Movement received an Icon of the Nation award.



Lennox (Len) "Boogsie" Sharpe (1953-)

A noted arranger who is a five time Panorama winner, Boogsie has established his genius over the past forty years with his arrangements for many calypsonians, vocalists and steelbands in T&T and the Caribbean, North America, and Europe. He has been composer/arranger-in-residence at Phase II Pan Groove since 1972.

Sharpe does not read or write music but he is able to conceive elaborate compositions and arrangements and teaches them to the players note by note, phrase by phrase. He is also an accomplished piano player, described as 'the Mozart of pan' by Wynton Marsalis, whose St. James home is a place of his many treasured memories.

It was as a youngster, at the very location (Benares Street, St. James) where he grew up and still resides, that he first played the pan.

He rates winning the world steelband music festival in 2000 with his own composition and arrangement In the Rainforest and being honoured by UTT in 2007 he rates as among his greatest achievements.

--1987 Chaconia Medal Silver

--2009 Humming Bird Medal Gold



Garfield Blackman, Ras Shorty I (1941-2000)

Garfield Blackman began his career as Lord Shorty in the early 1960s. His songs Indrani and Endless Vibrations are widely believed to be the first that introduced the soca beat, combining the rhythms of the calypso, soul and chutney music to create soca.

In the late 1980s, mixing soca and gospel he introduced a new style he called Jamoo. He continued recording into the late 1990's, writing hits like Watch Out My Children, which focuses on the dangers of drug abuse. The song was

recorded in ten languages and was adopted by the UN in an anti-cocaine campaign. He toured internationally with his band, the Love Circle, which consisted mainly of family members.



Winston 'Spree' Simon (1930-1976)

From John John in Laventille, Winston Simon is one of the earliest persons to contribute to the development of the steelpan and was the first to play simple tunes on the pan in public.

At around the age of 15 he was already a popular youngster among the men in the John John band, Destination Tokyo, known for his skill at playing the steelpan. He then joined a band called "Johannesburg Fascinators" of Nelson Street, and emerged as one of the finest tuners.

He was chiefly responsible for the layout and the pattern of the notes, especially in those early days, although the 'convex' style he introduced was later set 'concave' by Ellie Manette.

Winston Simon continued his great work of developing the steelband and he remained a huge figure in the steelband world. His love for fetes and sprecking led to his nickname "Spree."

In 1951 he was a member of the Trinidad All Steel Percussion Orchestra, TASPO, which toured England. It was made up of the best steelband players in Trinidad at that time and was the first steelband to go on tour abroad. He was honoured by Lord Kitchener during Carnival 1975 with the calypso Tribute to Winston Spree, which became the road-march of that year.

--1974 Public Service of Merit Gold



Slinger Francisco (The Mighty Sparrow) (1935-)

Slinger Francisco was born in Grenada, but moved to Trinidad when he was one year old. He grew up in Port of Spain where he attended Newtown Boys' R. C. School. He is known as Sparrow, the Mighty Sparrow, Birdie and the Calypso King of the world.

He was first exposed to music through the choir in school; and with the encouragement of his primary schoolmaster Carl Jadunath, he performed at the Friday afternoon school concerts. He became interested in calypso at 14 when he joined a steel band composed of neighborhood boys and continued to perform. Not only is he a calypso singer and songwriter, he is

also a guitarist , a great stage performer and is one of the most well-known and successful calypsonians. He has won both the Road March and Calypso Monarch competition eight times each.

The Mighty Sparrow became a calypso superstar along with Lord Kitchener, with whom he ruled the calypso world during the 1960's and 1970's. His calypsoes covered every imaginable topic, including social and political events.

- 1969 Humming Bird Medal Silver
- 1987 Honorary Doctorate of Letters, University of the West Indies
- 1993 Chaconia Medal Gold
- 2001 Order of the Caribbean Community
- 2002 Marcus Garvey Lifetime Achievement Award, Jamerican Film and Music Festival
- 2006 Bollywood Music Award (Special Achievement for Outstanding Contribution to Global Music)

Wilfred Strasser (1918 - 1966)

He was a mas man and sculptor, famous for his individual portrayals in the 1940's, 50's and 60's. He took pride in being as realistic as possible, one Carnival in the forties, for example, he thrilled the audience with his portrayed of a huge copper penny which came alive and walked out from the penny. In other years he played "Lord Harris", "Joan of Arc," "Abraham Lincoln," "Simon Bolivar," "Shakespeare," "The Hindu God, Shiva", "Romeo" and many more.



Cito Velasquez (1928-2006)

Lewisito 'Cito' Velasquez was a master in the art of wire-bending in the Carnival arena. As a boy, growing up on Port of Spain's St. Vincent Street, Cito learned to sculpt at his family's doll factory. What he learned during the early period of his life, later served him well over the years in his profession.

His career started in the late 1940's when he started bending wire for the mas presentations of two east Port of Spain steelbands, Fascinators and Bar Twenty. Most of his adult life was spent at his Barataria home/mas Camp; designing, building and bringing out his wire-bending creations.

Cito was a true pioneer and a powerful influence in his field. Not only did he fascinate T&T with his work, he also contributed to the development of the art form, teaching and advising other wire-benders and band leaders.

He was responsible for most of the changes that took place in the Fancy

Sailor Mas, an area he dominated for many years.

--1973 Hummingbird Medal Gold



Daisy Voisin (1924-1991)

Voisin was born in Erin and was educated at Lorensotte Government School. She became an apprentice teacher, and later taught at the Canadian Mission School in Siparia. Switching careers, she became an assistant nurse, and then a midwife, delivering more than 300 babies in the Siparia district.

Voisin's career as a musician began when she joined the Siparia Village Council, and later the Fyzabad Choir and Morne Diablo Cultural Group. But it was as leader of the band La Divina Pastora Serenaders that Voisin left her mark on the parang scene in Trinidad. She was deeply religious and has said that it was divine intervention that led her to spread the gospel through parang.

During her reign as Queen of parang, she composed and sang Christmas classics including "Serenno Sereno", "Daisy Voisin", "Daisy Daisy Daisy", "El Nacimiento de la Verdad" and many others. "Alegria Alegria" is perhaps her most famous composition.

--1982 - Parang Association Gold Medal

--1988 - Hummingbird Medal Silver



Olive Walke (1911-1969)

Belmont-born, she attended Bishop Anstey High School, Trinity College and the Royal Academy of Music, London. She was one of the first to carry out research into the folk music of T&T. She was a music teacher and in 1940 she formed La Petite Musicale, a chorale singing group that has become well known around the world. Her popular hit songs were "Mangoes" and "Every time ah Pass" and published a book "Folk Songs of Trinidad and Tobago". She was an independent senator from 1961 to 1966. In 1969 she received the Humming Bird Medal Gold and in 1975 the group La Petite Musciale received the Public Service Medal of Merit Gold.



Anthony Williams (1931-1981)

Anthony "Tony" Williams is an inventor, pioneer and musician of the steel pan from St. James.

Anthony Williams is one of the early major innovators of the steelpan. He created the layout of the notes known as the cycle of fourths and fifths. A genius in tuning, he also excelled as a bandleader, arranger, player and musical pioneer. He began his career in the 1940's with Nob Hill steelband and later moved to Sun Valley then to North Stars, where he became the leader. He was one of twelve selected to join TASPO as the Trinidad and Tobago representatives at the 1951 Music Festival in England.

He worked hard at developing the "spider-web" pan design, a soprano pan with the notes laid out in a cycle of fifths and, by 1962, achieved great success when his North Stars won the Steelband Music Festival. After the Panorama competition was initiated in 1963, North Stars won the championship the first two years in 1963 and 1964.

- 1969 Humming Bird Bronze Medal
- 1991 Humming Bird Silver Medal
- 2008 Order of the Republic of Trinidad and Tobago



Dunstan "Dew" E. Williams (1935-2004)

Point Fortin born, he spent his working years as a master cartoonist bringing readers much joy and laughter. Such was the importance of his cartoon drawings that there is a collection of his material stored at the West Indiana and Special Collections Division at UWI. He touched many with his great humour. He drew cartoons about the environment including the killing of the leatherback turtles which he was deeply concerned about. He won several awards, and his work was exhibited in Bulgaria, Greece, Canada, Cuba, Germany, Greece, Sweden, Turkey, Yugoslavia and of course here at home. In 2009, the Trinidad and Tobago Publishers and Broadcasters Association awarded him for media excellence.



John 'Buddy' Williams (1911-1995)

Along with Sel Duncan they ushered in the era of music-for-dancing era or 'compos' as some were called. In 1972 he was awarded the Public Service Medal of Merit Silver. Some of the bands that came later were the Cassanovas, Flamingoes, Bonaparte Brothers, Silver Strings and later, Joey Lewis and his Orchestra.



Joyce Wong Sang (1931-2017)

She spent almost 30 years in the Public Service and is best remembered for her pioneering efforts in the setting up of the Best Village program in the 1960's and which she coordinated until 1986.

RADIO AND TELEVISION

Radio had its start in Trinidad and Tobago at Radio Trinidad on the 730AM band in 1947 while television had its start at TTT, Trinidad and Tobago Television in 1962.

There were many voices and faces the nation came to know and recognise, among them Desmond Bourne, Freddie Wharwood, June Gonsalves, Barbara Assoon, Glen Antoine, Ed Fung, Frank Hughes, Leo de Leon, Bobby Thomas, Trevor McDonald, Sam Ghany, Bob Gittens, Errol Chevalier, Pat Mathura, Clyde Alleyne, Carl Redhead, Auntie Kay, Don Proudfoot, Moean Mohammed, Hazel Ward, Holly Betaudier, Raffie Knowles, Brenda de Silva, Ken Laughlin, Frank Pardo, Jimmy Wong, Ashton Chambers, Hans Hanoomansingh, Mervyn Telfer, Jones P. Madiera, Ann Austin, Ian Ali and Farouk Muhammad.



Ian Ali (1937-2007)

Before Sesame Street there was Rikki Tikki, hosted by "Uncle Tavi" (Jose Ramon-Fortune), and later by "Uncle Ian" Ali on TTT. His passion for Carnival inspired him to design for Carnival Bands, play steel-pan and in later years, to do Carnival Commentary on TV and radio. From the 70's to the 90's, he produced and presented several television shows. He taught adults how to paint on "Painting for Pleasure" with AVM Television station and "Rikki Tikki" on TTT was the first television program in the Caribbean for Caribbean children. One of the most popular segments of the show involved "Story-Time" where he would paint on huge canvasses, showing his original Caribbean story as he told it.



Salisha Ali (1951-1987)

She was one of the leading television presenters of the 1970's and early eighties, known for confident and clear reading of the news. What was special about her

was that she was confined to a wheelchair, having lost both her legs in a train accident while still at primary school. She inspired those around her with her courage and strength. Education was important to her so she left T&T to further her studies, but passed away while working on her Master's degree in Special Education



Holly Betaudier (1925-2016)

His name is associated with the television series "Scouting for Talent" which ran for many years on TTT and where many of our top artistes got their first break. During his career, he was also a radio host, announcer and master of ceremonies becoming known as "Holly B". During his stint at Radio Trinidad, he launched the Christmas program, "Parang with Holly," which later became a television series. In 1979 he received the Hummingbird Silver Medal.



Hansley 'Hans' Hanoomansingh (1942-)

For his many years of service and dedication to culture and broadcasting, especially in radio and television, he was awarded an honorary doctors degree by UWI in 2010. He was a producer, editor, news analyst and anchor of Tobago Television's "Panorama" in the early days. During his career he has interviewed hundreds of personalities, including, Bishop Desmond Tutu, Mother Teresa, and all our past Presidents. His programme "From the Silver Screen" was a very popular radio program in the 1960s. The Divali Nagar is the product of his vision. In 1966 at age 24, he went into national politics becoming the youngest Member of Parliament in the Commonwealth. He received the Hummingbird Gold Medal in 1990.



Allyson Brenda Hennessy (1948-2011)

Belmont-born, Hennessy was a great supporter of our culture and sports.

She attended St. Theresa's Elementary and Secondary schools and later Holy Name Convent.

Hennessy (born Hezekiah) has been described as the Oprah Winfrey of T&T, such was her local popularity for many years as one of our most loved television presenters. Trained in the United Kingdom, she joined Trinidad and Tobago Television (TTT) and went on to host the program Community Dateline for several years until 2005 when the station closed.

In 2009 she received the Media Excellence award from the Trinidad and Tobago Publishers and Broadcasters Association.

In 2010, she began co-hosting The Box, a daily TV talk show on the Gayelle Network and also had her own television program, Allyson 10-12.



Ralph "Raphie" Knowles (1915-1975)

His was a familiar voice both on radio and television as a sports commentator and sports news presenter for many years. His amazing memory for details enabled him to work without the benefit of a script or teleprompter, providing details on the wide variety of sports and sporting personalities. He too was a sportsman of note, representing T&T in football and hockey. He also played first-class cricket for many years. In 1972 he was awarded the Public Service Medal of Merit Silver.



Surujpat "Pat" Mathura (1923-2007)

He attended St. Mary's College and went on to become a popular journalist and radio announcer. Mathura started at Radio Trinidad where he had to purchase time and sell commercials to cover the cost of his program which focused on Indian culture on the subcontinent and around Trinidad. He stayed at Radio Trinidad for 47 years as an announcer, as well as producing radio programs, with special emphasis on Indian art, culture, and religion. During his distinguished career, he was elected Mayor of Port of Spain. In 1993 he was awarded the Hummingbird Medal Gold.



Sham Mohammed (1936-1994)

He was a Member of Parliament under three governments but is recognised especially for his starting the television talent series, Mastana Bahar, which is into its fourth decade. He established the show in 1970, eight years after the arrival of television in this country in 1962. His brothers Moen and Kamaluddin are also pioneers in bringing East Indian music and culture to the local airwaves. He was awarded the Humming Bird Gold Medal in 1996.



Hazel Ward (1933-2014)

As a television broadcaster, her first job was as the first weather reporter at TTT IN 1962. Before that she was at Radio Trinidad. She hosted Teen Talent and Twelve and Under. These two shows were the starting point for many of T&T's talented artistes. She also presented other programs such as Mainly for Women but her main area was in her work with bringing the talent of children to the forefront. In 1972 she received the Medal of Merit Silver and in 2000 the Hummingbird Medal Gold.



Kathleen "Aunty Kay" Warner (1904-1996)

Kathleen Warner, née Davis, popularly known as "Aunty Kay", was at various times a medical student, pianist, singer, actress, dancer, salesperson and teacher. She also served briefly as an alderman of the Port of Spain City Council. She was best known as the host of the popular radio programme, Auntie Kay's Children's Hour, which was aired for 43 years, from 1942 to 1985. Many of Trinidad and Tobago's performers made their debut on her show. There is a collection of her material at the West Indiana and Special Collections Division at UWI. In 1970 she was awarded the Hummingbird Medal Bronze.

WRITING AND JOURNALISM

Albert “Bootins” Alkins (1915-1995)

For almost 50 years he was a sports journalist and was the sports editor for the country’s leading newspapers at various times. He played many sports excelling as a lightweight boxer, a national footballer, a hockey player and a long distance runner. In 1977 he was awarded the Public Service Medal of Merit Gold.

Author’s note: there have been other sports journalists and writers of note, among them Brunnell Jones, John Alleyne, George Baptiste, Leroy ‘Fathead’ Williams, Mervyn ‘Pee Wee’ Wong, Eustace Ward and Ken Laughlin.



Michael Anthony (1930-2023)

Michael Anthony is Trinidad and Tobago’s #1 go-to historian. He was born and raised in Mayaro. His passion for research and writing is boundless, and his impressive list of publications dates back to 1963.

Once an avid swimmer, an athletics fan and football fan of the Tottenham Hotspurs (he resided near their home ground in London for some fourteen years in his early days), Anthony even in his later years is nearing completion of Volume 2 of his series of books *History of Trinidad and Tobago in the 20th century*. While in England for a period of time he had the honour of communicating with Nobel prize-winning author V.S. Naipaul who encouraged him to pursue his short story writing. Thus evolved his first published novel *The Games Were Coming*, in 1963, followed by a long list of other novels up to *High Tide of Intrigue* in 2001. Other noted titles were *The Year in San Fernando* and *Cricket in the Road*.

--1967 Fellowship by the Arts Council of Great Britain

--1979 Humming Bird Gold Medal

--2003 Honorary doctorate, University of the West Indies



Gerard A. ‘Jerry’ Besson (1942-2023)

He has published and produced over 80 titles on the history and culture of Trinidad and Tobago. At least ten of these he wrote himself among them: *Photograph Album of Trinidad at the turn of the 19th century* and the *Book of Trinidad* (with Bridget Brereton). Over the years, Besson served as a member of or advisor to various government-appointed work groups. In 2004, he established a museum for the Police Service at Police Headquarters, Port of Spain. It was the third in a series of small museums he planned and designed, the first being a company museum for the House of Angostura, and

the second the City of Port-of-Spain Museum at Fort San Andres. In 2007 he was awarded the Hummingbird Medal Gold.

Pierre G. L. Borde (1820-1891) As a writer and historian, he published his 19 years of research in two volumes in 1876 and 1882: *Histoire de l'île de la Trinidad sous le Gouvernement Espagnol* (History of the island of Trinidad under the Spanish Government). He was also the keeper of the Lapeyrouse Cemetery for many years.



Andrew Carr (1902-1976)

He wrote a lot about our folklore, Carnival, calypso and tourism for many years. He was a member of Prime Minister's Best Village Competition committee, a member of the Zoological Society and the Field Naturalist Club. In 1969 he was awarded the Hummingbird Gold Medal.



Daniel Defoe (1669-1731)

An English novelist who made Tobago internationally famous in his novel 'Robinson Crusoe'.

Joseph de Suze (1846-1941)

An educator and a writer, he was a primary school teacher and author of many text books for children about our history, geography and culture, the most well known being *Little Folks Trinidad*, first published in 1910.



Fr. Anthony De Verteuil (1932-)

Fr. Anthony De Verteuil is a teacher, noted historian and writer who published approximately 20 books. Following his graduation from University College, Ireland, where he obtained a B.A. in English and History, Fr. De Verteuil was ordained a Roman Catholic priest in Ireland in 1962.

After a short period of missionary work in Nigeria, he returned to Trinidad and taught at his alma mater, St. Mary's College, from 1963 until his retirement in 1992, except for a two year break from 1966 to 1968 when he served as Vice-Principal of Fatima College. He was Principal of St. Mary's from 1978 to 1992.

Fr. De Verteuil's books include: *The Story of Gene Smile and the Gas Station Racket* 1981, *Eight East Indian Immigrants* (1989), *The Germans in Trinidad* (1994), *Surgery in Trinidad* (1996), *Western Isles of Trinidad* (2002), *Temples of Trinidad* (2004), and *The Corsicans in Trinidad* (2005).

--1992 - Humming Bird Medal Gold

--2004 - Honorary LL.D. degree from The University of the West Indies (for work as educator, historian, and writer)

Lionel M. Fraser (Not available-1901)

Although he was a civil servant and a Superintendent of Prisons, he is best remembered for his historical writings, '*History of Trinidad 1783-1813*' and '*History of Trinidad 1814-1839*'.



Richard P. French (1929-2010)

Arriving to teach the arts in Trinidad at St Peter's, the school at Pointe-à-Pierre in 1958, he was always a bird lover and went on to author *The Guide to the Birds of Trinidad & Tobago*, first published in 1973. This was an outstanding book produced after years of bird watching and documenting. The scarlet ibis, our national bird, was one of the many he researched with the help of his wife Margaret. He was well known as an inspirational teacher, musician and conductor. In 1984 he was awarded the Chaconia Medal Silver. He also received the MBE award.



CLR James (1901- 1989)

Cyril Lionel Robert James was an influential political thinker, activist and writer during the era of Trinidad's independence. He was also passionate about cricket and his love for the sport is reflected in his work.

In 1932, James moved to England, and worked as a cricket commentator and writer. He became active in left-wing politics, and was an advocate of socialism. He wrote several books during this period, including *Minty Alley* (1936), *World Revolution* (1937) and a widely acclaimed history of the Haitian revolution.

In 1938, James went to the U.S. He continued to be a political activist, campaigning against colonialism and advocating for independence of the West Indies. After being in Ghana for its revolution in 1957, James returned to Trinidad to help in the nationalist movement. He edited the PNM newspaper, the *Nation*, and was a champion of the Pan-African movement. After a dispute with Eric Williams, he left Trinidad in 1961.

Back in Britain, in 1963 he published *Beyond a Boundary*, a classic, about cricket but also an autobiography and a description of Trinidadian society.

--1987 Trinity Cross.

Edward Joseph (Not available – around 1838)

His writings about things Trinidad (geography, flora and fauna, and history) were documented in parts in the 1830's and later compiled and published as '*History of Trinidad*'. It was the first attempt to record our history.



Earl Lovelace (1935-)

Toco-born internationally acclaimed author, for decades he has been a major figure in Caribbean literature and has risen to height of literary glory by copping some of the prestigious awards in his field.

He attended Scarborough Methodist Primary School, Nelson Street Boys, R.C., Port of Spain, and Ideal High School, Port of Spain. In the 1950's and 1960's he worked at the Trinidad Guardian as a proofreader from for the Department of Forestry and the Ministry of Agriculture. He then studied at Howard

University, Washington, DC, from 1966 to 1967, and in 1974 he received an MA in English from Johns Hopkins University, Baltimore, Maryland.

From 1977 to 1987 he lectured in literature and creative writing at the University of the West Indies at St Augustine. He was appointed Writer-in-Residence in England by the London Arts Board (1995-6), a visiting lecturer in the Africana Studies Department at Wellesley College, Massachusetts (1996-7), and was Distinguished Novelist in the Department of English at Pacific Lutheran University, Tacoma, Washington (1999-2004).

--1988: Chaconia Medal Gold

--1997: His novel, *Salt*, won the Commonwealth Writers Prize for Best Book

--2011: Grand Prize for Caribbean Literature by the Regional Council of Guadeloupe for his book *Is Just a Movie*



Olga (Boos) Mavrogordato (1903-1993)

Olga Mavrogordato helped to run the Boos family firm, J.N. Harriman, for many decades and had a passion for the history of Trinidad, helping researchers and writers. She also collected manuscripts and rare books, and published in 1977 a well researched book on local history, *Voices in the Street*.



Therese Mills (1931-2014)

Since the late 1940's she has been a journalist, editor, author before branching out on her own to form the Newsday Newspaper in 1993. In 1987 she was awarded the Humming Bird Medal Silver.



Vidia S. Naipaul (1932-2018)

V.S. Naipaul attended University College, Oxford University, England. After his graduation in 1953, he worked at the British Broadcasting Corporation as a broadcaster and joint editor of the programme Caribbean voices.

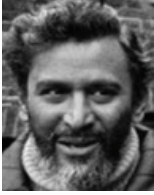
In 1957, he wrote his first novel, "*The Mystic Masseur*." Since then both his fiction and non-fiction works have been widely read worldwide. For instance Naipaul's fourth novel, "*A House for Mr. Biswas*," depicting the life and times of an East Indian family of Chaguanas, has been ranked as one of the best novels of the 20th century.

In 1990, Naipaul was knighted by the Queen of England. In 2001, he won the Nobel Prize for Literature. Naipaul's work has been the subject of controversy for what has been interpreted as his negative portrayal of life in the Caribbean. Recurring themes in his work are about people without roots and people searching for belonging after being estranged from the societies to which they belong.

Some of his best known works include: *Miguel Street* (1959); *A House for Mr.*

Biswas (1961); *The Mimic Men* (1967); *In A Free State* (1971); *A Bend in The River* (1979); *The Enigma of Arrival* (1987); *Magic Seeds* (2004)

- 1970 - Trinidad & Tobago Humming Bird Medal Gold
- 1989 - Trinidad & Tobago Trinity Cross
- 1990 - Knighted by Queen Elizabeth II of England
- 2001 - Nobel Prize for Literature



Samuel Selvon (1923-1994)

Samuel Selvon began his writing career as a reporter for the Trinidad Guardian newspaper after World War II, but it was his novels that made him famous.

Selvon moved to London, England in the 1950s and then to Alberta, Canada in the 1970s. His 1956 novel *The Lonely Londoners* was groundbreaking for its use of creolised English rather than Standard English in narrative and dialogue.

His novel *A Brighter Sun* (1952), the story of a young East-Indian man named Tiger, was frequently used on the CXC English literature syllabus.

In the 1970s and 1980s, Selvon converted several of his novels into radio scripts, which were broadcast on the BBC. Some of his other notable works include *Ways of Sunlight* (1957), *Turn Again Tiger* (1958) and *Those Who Eat the Cascadura* (1972).

There is a collection of his material at the West Indiana and Special Collections Division at UWI.

- 1969 - Trinidad & Tobago Humming Bird Medal Gold for Literature
- 1989 - Honorary Doctorate, University of Warwick, Coventry, England
- 1995 - Trinidad & Tobago Chaconia Medal Gold for Literature



Keith Smith (1946-2011)

Keith Smith was a journalist and editor whose career spanned more than four decades.

Over the years he worked as a reporter, feature writer, editor, and columnist. Smith was well known for his column, the Keith Smith Column. It appeared daily in the paper for years, and covered all topics including Carnival, art, sports, politics, life in Trinidad, and race.

Smith retired from his position as Express Editor-at-Large on his 65th birthday. A collection of his works “The Best of Keith Smith” has been published.

--2009 - Hummingbird Medal Silver



Derek Walcott (1930-2017)

Derek Walcott is an author and poet who was born in St. Lucia. After studying at the University of the West Indies in Jamaica, Walcott moved to Trinidad in 1953, where he worked as a theatre and art critic. In 1959, he founded the Trinidad Theatre Workshop which produced many of his early plays. He taught literature and writing at Boston University in the United States for more than two decades. He published new books of poetry and plays on a regular basis and retired in 2007.

In 2009, Walcott began a three-year distinguished scholar-in-residence position at the University of Alberta. In 2010, he became Professor of Poetry at the University of Essex.

There is a special collection of his material at UWI, St. Augustine.

Notable works: *Omeros* (1990); *In a Green Night: Poems 1948-1960* (1962); *White Egrets* (2010).

- 1969 Hummingbird Medal Gold
- 1971 Obie Award for Best Foreign Play, for *Dream on Monkey Mountain*
- 1972 OBE
- 1981 MacArthur Foundation Fellowship ("genius award")
- 1988 Queen's Gold Medal for Poetry
- 1990 Arts Council of Wales International Writers Prize
- 1990 W. H. Smith Literary Award for *Omeros* (poetry)
- 1992 Nobel Prize for Literature
- 1993 Trinity Cross
- 2008 Honorary doctorate from the University of Essex
- 2011 T. S. Eliot Prize for *White Egrets* (poetry)
- 2011 OCM Bocas Prize for Caribbean Literature for *White Egrets*

35 EXCERPTS FROM ARTICLES AND FEATURES ON CULTURE AND THE ARTS (Researched and written by Nasser Khan. Most sponsored by First Citizens. Published in the Trinidad and Sunday Guardian)

Shell returns home to Invaders

Sunday Guardian, January 28, 2018

Sunday, January 28, 2018
guardian.co.tt

news A23

Shell returns home to Invaders

NASSER KHAN



Derek Hudson, VP & Country Chair, Shell, revelled along with fellow staffers and the crowd who flocked to the Queen's Park Oval to witness a kind of 'coming home' of Shell T&T as the sponsors of Woodbrook's famous steel band, Invaders.

Invaders in their early days were known as the 'Oval Boys' given their location across from the famous cricket club and at the Oval's car park for the preliminary judging of the large band category for Panorama 2018.

According to the publication Shell Trinidad Through The Years, 1913-2013, an e-version of which is available at the Shell global website, the "Invaders" became the Shell Invaders Steelband/Shell Invaders Steel Orchestra in 1960, the name adopted as a result of an arrangement made between the members of the steel band and the Marketing Division of Shell Trinidad Limited, announced in the Trinidad Guardian Newspaper on February 8, 1960, with the headline—"Invaders Steel band Takes on a New Name".

The Sunday Guardian interviewed Hudson on the alliance.

Things have certainly come full circle for Shell and Invaders. What compelled you to rekindle Shell's relationship with Invaders and how did that evolve?

"Feels like we came home. I can't tell you how many people

have been saying this to us since we announced our partnership with the Shell Invaders Steel Orchestra on January 19. And it certainly feels like this, as the band's Board of directors, its management committee and the players themselves have been truly welcoming to us at Shell. There is such a strong history between the two organisations—Shell sponsored Invaders from 1960-1974 and as Shell came back into the upstream with the combination between BG Group

and Shell in 2016, this was a natural fit for us.

Being a "force for good" is an important aspect of our activities here in Trinidad, this guides our relationships with our stakeholders—Government, our partners, our employees, our communities surrounding our operations and wider society. Our Social Performance focus areas have been strongly aligned with youth development through education and sport—cricket, football, STEM and literacy

skills development through our Livewire programme and public safety through the work we do in East Port-of-Spain.

When Invaders approached us, it was one of the easier proposals to consider—it fit in with our strategy to focus on culture; the band resides within our fenceline community as our head office is in close proximity to the Invaders panyard and, of course, the powerful history that the two organisations had in the past made it quite a compelling case for us.

It then became a whirlwind of activities as the decision was made with just under two weeks to the Panorama preliminary

competition. There is so much history in that panyard that it is almost tangible and it was very important for us to preserve this while rebranding to the Shell Invaders Steel Orchestra.

Partnering with such an esteemed organisation is indeed an honour for us as Shell. Our partnership also extends to the Shell Invaders Youth band—an important component for us at Shell given our long standing focus on the development of our nation's young people.

On a personal note, this has been one of the most exciting partnerships on which I have worked in my two-decade career. The creativity, commitment, dedication and passion that we see on display at Carnival must be extended beyond the season and it is our intention to continue to work with this talented and dedicated group of musicians and managers to take the Shell Invaders Steel Orchestra to new heights.

THE BAND'S HISTORY

The Invaders Steel Orchestra is a powerful brand on its own—it is one of the world's oldest existing steel bands having been established in 1940; it is in this panyard that Ellie Mannette, one of the band's forefathers, converted the steel band from convex to concave and the band has been recognised and awarded on both the local and international arena. The panyard has also been deemed a National Heritage site.

The Top 9 Designers to Ever Cross the Stage

Trinidad Guardian Supplement, Setting the Stage, Friday March 1st, 2019

It is without question that the best Carnival mas designers have originated in Trinidad and Tobago. Early bandleaders have laid the foundation for Carnival as it's known today. During the "Golden Age of Carnival" many designers drew inspiration from history, films, great personalities and world events to create their winning costumes and portrayals. As mas became more competitive the Band of the Year award was introduced in 1955 to recognise the increased effort that was placed into the presentations. That proved to be a worthy venture as the incentive only encouraged bigger and better creations, with bandleaders moving away from historical to fantasy

themes as the masquerading population grew. Out of this came legendary bandleaders—nine of those featured below have left an indelible mark on the Carnival scene and have inspired Carnivals across the globe.

1. Harold “Sally” Saldenah (1925-1985)

Born in the east Port of Spain district of Belmont in 1925, Harold “Sally” Saldenah began his Carnival career in the years immediately following World War I, assisting bandleaders such as Harry Basilon, Harold Tang Yuk and Mansie Lei. Inspired by the 1951 Hollywood movie of the same name, Saldenah designed his first mas band "Quo Vadis" in 1953 with Roman soldier helmets made of papier mache painted to look authentic. In 1955, he introduced metalwork to mas by employing Ken Morris to fabricate copper breastplates for Roman soldiers in his winning Band-of-the-Year presentation "Imperial Rome 44BC to 96AD." He was also the first bandleader to create sections in his presentations. Saldenah had a deep love of history and intensely researched his portrayals to ensure that he was able to recreate the moments in time in history. These historical epics are renowned for the magnificence, colour and splendour of their costumes. He was awarded in 1972 Trinidad and Tobago's Public Service Medal of Merit Silver.

His Band of the Year Titles include:

- 1955 - “Imperial Rome 44 BC to 96 AD”
- 1956 - “Norse Gods and Vikings”
- 1958 - “Lost City of Atlantis”
- 1959 - “Crees of Canada”
- 1964 - “Mexico 1519 to 1521”
- 1968 - “El Dorado, City of Gold”

2. George Bailey (1935-1970)

“Sir George”, so nicknamed due to his personality and the high standard of his art, like Saldenah, also captured six Large Band of the Year titles. Before Bailey, spectators did not believe any African mas could match the grandeur of Roman or Greek themes. Traditional African mas used rags, paint, and spears to portray an image of an uncivilized past. In his presentation “Back to Africa”, Bailey debunked this notion by researching the topic carefully and using similar elaborate displays usually associated with bands depicting the history of Europe.

Carnival 2010 saw a return of the spirit of the genius of the late George “Sir George” Bailey, via the Stephen Derek and Associates produced band “Call that George”, a 15-section presentation, each named and designed after bands produced by Bailey from 1956 until his untimely death in 1970. He was the first to capture a beaver-trick of Band of the Year titles. In 1962, when Trinidad and Tobago gained Independence he was a member of the Committee that designed the emblems for the new nation. In 1969 he was awarded the Trinidad & Tobago Humming Bird Medal Gold.

His Band of the Year Titles include:

- 1957 - “Back to Africa”
- 1959 - “Relics of Egypt”

- 1960 - “Ye Saga of Merrie England”
- 1961 - “Byzantine Glory”
- 1962 - “Somewhere in New Guinea”
- 1969 - “Bright Africa”

3. Irvin “Mac” McWilliams (1920-2007)

During his band producing years from 1956 to 1988 he provided T&T with some 32 spectacular presentations many of which were based on themes of Trinidad and Tobago, its history and its culture. The first of such local-themed bands was in 1961 Hail La Trinite and the last Stay up Trinbago in 1988. McWilliams was awarded the 1971 Trinidad and Tobago Humming Bird Medal Silver. He captured three Large Band of the Year Titles in 1971, 1972 and 1978.

- 1971 - “Wonders of Buccoo Reef”
- 1972 - “Anancy Story”
- 1978 - “Know Your Country”

4. Edmund (1923-2017) and Lil Hart (1931-1991)

The Harts represent one of Carnival’s most creative and productive collaborations. Edmond Hart became involved in Carnival from an early age and helped to produce mas with the bandleader Bobby Ammon. He took up the leadership role in 1961 and, by 1962, his wife Lil joined the team. As a team, they were unstoppable, garnering many Carnival award titles over the years. They are the oldest surviving Carnival band in Trinidad and Tobago, in the large band category. In 1973, Edmund was honoured with the Trinidad and Tobago Humming Bird Medal Gold for his dedication to Carnival development. They are usually associated with the introduction of “bikini mas”, which is the use of the bath suit as the basic unit of the Carnival costume adorned with varying colours of beads and feathers.

- 1966 - “Playing Cards”
- 1970 - “Inferno”
- 1983 - “Mas Sweet Mas”
- 1986 - “Islands in the Sun”
- 1988 - “Out of This World”

5. Stephen (1921-2014) and Elsie Lee Heung (1925-2006)

This husband-and-wife team began playing mas with Harold Saldenah in the early 1950’s. As a young man, Stephen Lee Heung brought out his first band from San Juan, Two Ten Carmen, featuring Egyptian costumes. Siam was next and in 1948, Lee Heung’s wife Elsie, sisters and female friends introduced women to the streets in “The House of Hanoverians.” “China, the Forbidden City,” their first Band of the Year title in 1967 was a spectacular display of the temples, gardens and animal life of China. In 1975, Stephen Lee Heung received the Humming Bird Medal Gold.

- 1967 - “China, The Forbidden City”
- 1975 - “We Kind Ah People”

- 1976 - "Paradise Lost"
- 1977 - "Cosmic Aura"
- 1983 - "Rain Forest"

6. Wayne Berkeley (1940-2011)

Wayne Berkeley is hailed not only as a bandleader but as a professional and a perfectionist. He grew up in Belmont in the vicinity of Harold Saldenah's mas camp. His first furrow into mas making was the 1965 band "Fan Fair." With this presentation, he gave a hint of where his designs were headed and attracted national attention with the costume he designed for the winner of the then Jaycee's Carnival Queen contest. Over the years, he has been praised for his exquisite designs, attention to detail, innovation and efficiency. He has designed for the Carnival stage, as well as for dramatic productions at home and abroad. With a record of nine Large Band of the Year titles he is indeed a master of his craft. In 1974, he was awarded the Humming Bird Medal Gold.

- 1973 - "Secrets of the Sky" (with Bobby Ammon)
- 1974 - "Kaleidoscope"
- 1980 - "Genesis"
- 1989 - "Hero Myth"
- 1990 - "Nineteen-Ninety"
- 1991 - "Swan Lake"
- 1992 - "Titanic"
- 1993 - "Strike Up the Band"
- 1994 - "Mirage"

7. Peter Minshall (1941-)

Peter Minshall was born in British Guiana but moved to Trinidad at an early age. He burst onto the Carnival scene in 1976 as the designer for Stephen Lee Heung's band "Paradise Lost" and has never looked back. Even before this however, his design of Sherry-Ann Guy's 1974 costume of the hummingbird caused quite a stir in Carnival circles. Minshall's other trademark was Carnival as theatre. His masqueraders did not play the mas, they became the mas. Critics accused him of destroying Carnival but the people flocked to see him. He also earned kudos on the international stage for his design of the opening ceremony of the 1992 Barcelona Olympic Games. Minshall has become T&T's most internationally-acclaimed artist in the field of mas and theatrical productions, since winning his first prize for originality at the age of 13, entering the children's Carnival competition as an African witch doctor. Here are just a few of his accomplishments abroad:

- 1987 - Opening Ceremonies of the Pan-American Games, Indianapolis, Indiana, USA
- 1992 - Opening Ceremonies of the XXV Summer Olympics, Barcelona, Spain
- 1994 - Soccer World Cup Finals, Chicago, Illinois, USA

- 1996 - Opening Ceremonies of the XXVI Summer Olympics, Atlanta, Georgia, USA
- 2002 - A 12-minute segment (Fire Within) at the Opening Ceremonies of the Winter Olympics in Salt Lake City, Utah, USA
- 1987 - Trinidad & Tobago Chaconia Medal Silver (for Culture)
- 1996 - Trinidad & Tobago Trinity Cross (for Art and Culture)

A film on his life as an artist entitled “MAS MAN” by Dalton Narine has won rave reviews and is a must-see for all lovers of the art form that Minshall simply calls “mas”. He has won Large Band of the Year titles eight times.

- 1976 - Designer for Stephen Lee Heung’s Paradise Lost
- 1979 - “Carnival of the Sea”
- 1981 - “Jungle Fever”
- 1987 - “Carnival Is Colour”
- 1995 - “Hallelujah”
- 1996 - “Song of the Earth”
- 1997 - “Tapestry: Threads of Life”
- 2006 - "Sacred Heart" *1st in Medium Band Category*

8. Rosalind Gabriel (1948-)

Woodbrook-born, this winning-most junior bandleader holds the culture of T&T near and dear to her heart. Attesting to this was her portrayal and celebration of 2012’s 50th Independence Anniversary: “50 Years Gold”. She is considered the matriarch of Trinidad and Tobago’s children’s Carnival with over 40 years producing winning children’s Carnival costumes and bands. She copped the Large Band of the Year title 18 times! She’s also the recipient of the 2007 Hummingbird Medal (Bronze) for Culture.

- 1997 - “We Are the World”
- 1998 - “Tempo (Part One of A Trilogy)”
- 1999 - “Carnival Time Again (Part Two of A Trilogy)”
- 2000 - “Panorama (Part Three of A Trilogy)”
- 2001 - “Enchantment, Who's Hiding?”
- 2002 - “Long Time We Used To...”
- 2003 - “Melting Pot”
- 2004 - “Nah Leavin”
- 2005 - “A Pinch of Minsh”
- 2006 - “Mas! Mas! Ah Know Yuh Name...”
- 2007 - “Many Faces, One Nation”
- 2008 - “Wings of Hope”
- 2009 - “National Pride”
- 2010 - “Love Your Country”
- 2011 - “The Story Teller”
- 2013 - “Lost in Paradise, A Nancy Story”
- 2014 - “Colour My Culture”
- 2015 - “Play One For Cito”
- 2016 - “Another Day In Paradise”

9. Brian MacFarlane (1957-)

MacFarlane strongly believes that art, design and culture are important to nation building, since they are both topical and relevant to our society given its rich and diverse cultural heritages. Creative by nature, he emphasizes, "My design talent is a gift from God." His respect and admiration for Trinidad and Tobago's culture have led him to design, create and build performance pieces that make use of the diverse talents of national cultural performers, such as steel pan players, tassa groups, drummers and dancers. MacFarlane says growing up, Peter Minshall and Wayne Berkeley were the innovative men whom he admired and without them knowing it, they became his role models. Others whom he lists as influential in his development were Raoul Garib, George Bailey and Carlisle Chang.

He first achieved success in 2004 when he won the Medium Band category with "The Washing: By Fire, By Water." He went on to win the Large Band of the Year seven consecutive years between 2007 and 2013. His major accomplishments in the Large Band Category include. In 2010, he received the Chaconia Medal Gold.

- 2007 - "India: The Story of Boyie"
- 2008 - "Earth: Cries of Despair, Wings of Hope"
- 2009 - "Africa - Her People, Her Glory, Her Tears"
- 2010 - "Resurrection - The Mas"
- 2011 - "Humanity Circle of Life"
- 2012 - "Sanctification - In Search Of"
- 2013 - "Joy: The Finale"

Other honourable mentions in the world of costume designing and production throughout the course of our Carnival history include **Neville Aming, Owen Hinds, Raoul Garib, Bobby Ammon, Carlisle Chang, Michael Headley, Richard Affong, Mike Antoine, Lionel Jagessar, Ivan Kalicharan, Russell Charter, Wilfred Strasser, Ronnie & Caro, 'Cito' Valasquez, George Harding, Jason Griffith, Ken Morris, Stephen Derek, Geraldo Vieira Sr. & Jr.**

Carnival Splendour on Parade

Sunday Guardian 24th February, 2019

Carnival 2019 is in the air, in the hearts, minds, and pockets of many a Trinibagonian...according to Superblue, "*Arts and culture on parade, Carnival splendour in a rag brigade...Is Carnival*".

While we revel in the Carnival splendour let's reflect on those who have pioneered us from the traditional calypso artform to the various genres of calypso (power soca, chutney soca, groovy soca, rapso, ragga soca, jamoo); from traditional masquerading to bikini and beads to bikini and feathers mas; and from the bamboo bamboo and skin drums to the steelpan, the only acoustic instrument invented in the 20th century.

Mas pioneers: Harold "Sally" Saldenah (1925-1985) had a deep love of

history and intensely researched his portrayals to ensure that he was able to re-create the moments in time in history. These historical epics are renowned for the magnificence, colour and splendour of their costumes. Saldenha copped 6 Band-of-the-Year titles (1955, 1956, 1958, 1964, 1965, 1968) before moving to Canada in 1977 where he assisted his son Louis with his Toronto's Caribana bands. Following that hiatus he returned to Trinidad in 1983 to produce the last three of his bands.

George Bailey (1935-1970). Carnival 2010 saw a return of the spirit of the genius of the late George "Sir George" Bailey, via the Stephen Derek and Associates produced band "Call that George", a 15-section presentation, each named and designed after bands produced by Bailey from 1956 until his untimely death in 1970. "Sir George", so nicknamed due to his personality and the high standard of his art, also captured six "Band of the Year" titles (1957, 1959, 1960, 1961, 1962, 1969), the first to capture a beaver-trick of that title.

Irvin "Mac" McWilliams (1920-2007), during his band producing years from 1956 to 1988, provided T&T with some 32 spectacular presentations many based on themes of Trinidad and Tobago, its history and its culture. The first of such local-themed bands was in 1961 Hail La Trinite and the last Stay up Trinbago in 1988. He captured three Band of the Year Titles in 1971, 1972 and 1978.

Power couples of Mas, Edmund (1923-2017)/Lil Hart (1931-1991) and Stephen (1921-2014)/Elsie Lee Heung (1925-2006) actually started off as mas players with Harold Saldenha in the 1950's. Together they captured a total of 10 Band of the Year titles, 5 apiece, between 1966 and 1988. In total these two power couples produced some 62 bands between 1961 and 1994. Harts' winning bands: 1966, 1970, 1983, 1986, 1988. Lee Heungs' winning bands: 1967, 1975, 1976, 1977, and 1983.

Some names in the area of pioneering mas works are Cito Valasquez (1928-2006), Ken Morris (1924-1992), Wilfred Strasser (40's-60's), Carlisle Chang (1921-2001), Wayne Berkeley (1940-2011), Peter Minshall (1941-) and Michael Headley, paving the way for the likes of Brian MacFarlane, Trini Revellers, Ronnie and Caro, Dean Ackin/Monique Nobrega.

The Steelpan evolved from skin drums from the 1830's to 1884 when a ban on all drum beating was imposed during the Carnival celebrations at the time. It is the national instrument of Trinidad and Tobago and is the only musical instrument invented in the twentieth century. It is believed that Andrew Beddoe, an accomplished Orisha drummer and one of the best biscuit pan players in Laventille, Andrew "Pan" De La Bastide, Winston "Spree" Simon, Victor "Totie" Wilson and Emmanuel "Fish Eye" Ollivierrie, were among those who created the impetus that led to the transition from the skin drums to the 'ping pong' pan and the steelpan. Their hard work and dedication paved the way for the later pan pioneers, arrangers and tuners. Some such notable names, in no particular order: Ellie Mannette, Hugh Borde, Len "Boogsie" Sharpe, Ranjit "Jit" Samaroo, Leon "Smooth" Edwards, Pat Bishop, Rudolph Charles, George "Sonny" Goddard, Clifford Alexis, Neville Jules, Clive Bradley, Bertram "Bertie" Marshall, Denzil "Dimes" Fernandez, Anthony "Tony" Williams, Ken "Professor" Philmore, Oscar Pile, Ray Holman. Then there are the legendary steelbands such as Desperadoes, Silver Stars,

Invaders, Renegades.

Calypso emerged from the period of African slavery through the slaves, who, not being allowed to speak much to each other, communicated through song. Gros Jean, an African slave, was the first calypsonian, named 'Mait Caiso' (Master of Caiso) by the Diego Martin estate owner Begorrat in the late 18th century. In the early days, the songs were sung in patois, in the extempo format and contained colourful and aggressive language as well as messages to the community. The calypso art form has spawned sub genres such as soca, power soca, groovy soca, rapso, chutney soca and ragga soca.

Among the calypsonians (and composers) and those in the sub genres who have left or are leaving an indelible mark in this area of Carnival include Norman Le Blanc, Lionel Belasco, Frederick "Houdini" Wilmoth, Raymond "Atilla the Hun" Quevedo, Walter Douglas, Egbert "Lord Beginner" Moore, Phillip "Lord Executor" Garcia, Rupert "Lord Invader" Grant, Norman "King Radio" Span, Thelma Layne, Raphael "Roaring Lion" De Leon, Kade "Lord Bryner" Simon, Aldwyn "Lord Kitchener" Roberts, Slinger "Mighty Sparrow" Francisco, McArtha "Calypso Rose" Lewis, Garfield "Lord Shorty/Ras Shorty I" Blackman, Edwin "Crazy" Ayoung, Sundar Popo, Carlton "Blakie" Joseph, Alric "Lord Pretender" Farrell, Piggy Joseph, Larry Harwood, Christophe Grant, Andrew "Brother Superior" Marcano, Fitzroy "Lord Melody" Alexander, Lancelot Layne, Hollis "Chalkdust" Liverpool, Kelvin "Mighty Duke" Pope, Austin "Superblue" Lyons, Machel Montano, Gregory/GB Ballantyne, Drupatie Ramgoonai, Lutalo "Brother Resistance" Masimba, David Rudder, Rikki Jai, Winston Devine...

By calypso our stories are told: Steelband Clash

Trinidad Guardian, Wednesday 27th March, 2013

In this the 4th and final in the series 'By Calypso our Stories are Told', October being Calypso History Month, we look at some other memorable calypsoes that have been recorded in song, significant events in our nation's history in a way only our calypso art form can...that unique story-telling blend of poetic and often prophetic lyrics, melody and rhythms.

Lord Blakie: Steel band Clash, Road March 1954:

It was ah bacchanal, 1950 Carnival, Fight fuh so, With Invaders and Tokyo...
Invaders beating sweet, Coming up Park Street, Tokyo coming dong beating
very slow, And friends when the two bands clash, Mamayo if yuh see cutlass,
Never me again, To jump in ah steel band in Port-of-Spain...

Lord Brynner: Riot in the Oval, 1960:

Don't doubt me, don't doubt me, Because ah saying what ah see, At the Test
match in the Queen's Park Oval, Right after the tea interval, From the time
Charran Singh get run out, Ah don't know where all those bottles come...

Lord Kitchener, One to Hang, 1973:

The saga that surrounded Abdul Malik (Michael de Freitas, Michael X), Stanley Abbott, Adolphus Parmesar, and Edward Chadee, in the murder/slayings of Gale Anne Benson and Joseph Skerritt in 1972,

Trouble in the back of Arima, so the papers say, Four tesses involved in a murder just the other day, One fella view the situation like thing getting brown, He decided to throw in the sponge and turn witness for the crown. Parmesar, they say you too congosa...

Roaring Lion, Visit of His Holiness Pope John II, 1985:

The visit of His Holiness will ever be, Indelibly written in our memory, For His visit will most certainly, Herald a new epoch in our history. So flash the news around, by telegram and radio, He has visited, the "Land of Calypso", Let it be known, we're proud and glad, To welcome Pope John to Trinidad...

HISTORY THROUGH CALYPSO: To federate or not to federate

Trinidad Guardian, Monday 3rd December, 2012

"History through Calypso" looks at calypsoes that mark significant events in T&T's history.

Attempts at federation and Caribbean unity and integration have been an elusive dream, so to speak, of our archipelago of islands which stretch all the way from Jamaica in the north to T&T in the south as well as the mainland south American English-speaking country of Guyana (formerly British Guiana).

Even though a federation was established in 1958 by the British Caribbean Federation Act of 1956 with the aim of establishing a political union among its members, it was not long before bickering and power struggles entered the fray that it all collapsed (in 1962), and today we are nowhere closer to a truly integrated region. The Governor General was Lord Hailes of Britain, the Prime Minister Sir Grantley Adams of Barbados and the Federal capital located in Trinidad and Tobago.

Gordon Roehler's 'A Scuffling of Islands: The Dream and Reality of Caribbean Unity in Poetry and Song' is a riveting must-read as it details the trials and tribulations of federation in calypso and poetry.

Even though noble in principle and concept, the Federation faced several problems, among them the governance and administrative structures imposed by the British, economic disagreements among the territories over policies, an unwillingness on the part of most to give up power to the Federal Government and the location of the Federal capital.

Dr. Eric Williams, the then Premier of Trinidad and Tobago, stated at the

time “one from ten leaves nought”, referring to the withdrawal of Jamaica, signifying and justifying his decision to withdraw Trinidad and Tobago from the Federal arrangement.

In spite of the The Mighty Sparrow’s bemoaning Jamaica’s decision to withdraw from the Federation in his classic calypso “Federation” (see lyrics below), it was in later years that he and the late Jamaican Byron Lee later formed a very successful musical partnership which showed on a different level what the benefits and synergies of true integration be.

The topical relevance of West Indian integration and federation have been the subject of many calypsos before, during and since the actual Federation which lasted from 1958-1962:

Atila the Hun ‘*Expedite Federation*’ (1933); The Growling Tiger ‘*Advice to West Indians*’ (1939); Atila the Hun ‘*Montego Bay Conference*’ (1947/8); in the 1950’s: Lord Beginner ‘*Federation*’; The Roaring Lion ‘*Federation*’; King Fighter ‘*Federation*’; Small Island Pride ‘*What’s Federation*’; Atila the Hun ‘*Trinidad Have Federation Already*’; Kitchener’s ‘*Federation*’; Sparrow ‘*We All Is One or Federation*’; Bomber ‘*Federated Islands*’; Lord Laro ‘*Referendum*’ (1961/62); Young Killer ‘*Cry of the West Indies*’ (1968); Explainer ‘*Caribbean Integration*’ (1977); Stalin ‘*Caribbean Unity*’ (1979); David Rudder ‘*One Caribbean*’ (1994); Merchant in ‘*Caribbean Connection*’ (1988) uses the metaphor of a fete to bring about unity when all else has failed.

“Federation” by Slinger Francisco, The Mighty Sparrow

People want to know why Jamaica run from the Federation
Well, they want to know why Jamaica run away from the Federation
Jamaica have a right to speak she mind, that is my opinion
And if you believe in democracy, you'll agree with me.
But if they know they didn't want Federation [Federation]
And they know they don't want to unite as one
Independence was at the door, why didn't they speak before?
This is no time to say you eh federating no more...

But if they know they didn't want Federation [Federation]
And they know they don't want to unite as one and only one
I say to tell the Doctor you not in favour, don't behave like a blasted traitor
How the devil you mean you eh federating no more?...

By calypso our stories are told:

Lord Bryner 1962 Independence Calypso

Trinidad Guardian, Tuesday August 21st, 2012

“By calypsos our stories are told” sang the Mighty Sniper in his famous calypso Portrait of Trinidad in 1965.

Kade Simon, born in Erin, aka Lord Bryner, was a popular calypsonian from the late 1950’s to the 1970’s who, like the famous American screen actor, Yul Brynner, performed with his head shaved. He moved to Jamaica to join the West Indies Regiment until the early 1960s during the time of the West Indies

Federation. He performed in Jamaica for a while before returning to Trinidad after the collapse of the Federation.

In August 1962, at the age of 25, he won the special calypso competition that was held to celebrate the Independence of T&T, beating the “big boys” the Mighty Sparrow, Nap Hepburn and the Mighty Bomber into 2nd, third and fourth places respectively. His winning calypso was entitled Trinidad and Tobago Independence, for which he received the first prize of \$1,000.

The other eight finalists were Lord Pretender, The Hawk, Mighty Power, Mighty Dougl, Lord Cristo, Chang Kai Chek, Mighty Striker and Lazy Harrow, chosen from a field of 35 who had auditioned at the Radio Trinidad Studio on August 9th, 1962. Lyrics to his winning calypso:

People only talking but they really don't know
What's the proper meaning for Trinidad and Tobago
Cipriani start the ball rolling
Now the Doctor doing the bowling
So we have Uncle Eric to perform a real hat-trick.

Because this is your land, just as well as my land
This is your place and also it is my place
So let us put our heads together
And live like one happy family
Democratically, educationally,
We'll be independently.

31st of August, Independence
1962, Independence
Will go down in history for everyone of you
Forget racialism and nationalism too
Let discipline, production, and
Tolerance guide us through Independence...

HISTORY THROUGH CALYPSO: The day the Empire struck back

Trinidad Guardian, Monday December 10, 2012

Lord Beginner's Victory Test Match chronicled the historic day when the West Indies beat England in 1950.

Writer Nasser Khan has been reflecting on events that have shaped T&T's social history. In the fourth of his series History Through Calypso, Khan highlights our love of cricket and has chosen the calypso, Cricket Lovely Cricket by Lord Beginner.

Cricket history records that T&T's greatest spin bowler to date Sonny

Ramadhin, and Jamaica's Alfred Valentine, versus England at Lord's cricket ground in June 1950, heralded a new era, the coming of age of West Indies cricket, after soundly trouncing our colonists, the British, for the first time and in their own backyard.

The "spin twins," whose names became inextricably linked in the annals of cricketing history, were part of that formidable team which also comprised of Prior Jones, Jeffery Stollmeyer and Gerry Gomez from T&T.

This memorable occasion in our regional sporting history was captured in a number of calypsoes at the time, none more memorable than the immortal Victory Test Match (aka Cricket lovely Cricket by Lord Beginner (Egbert Moore), a match in which our legendary mystery spin bowler, cap on and with long-sleeve shirt buttoned at the wrist, weaved a tangled web around the English batsmen to end up with match bowling figures of 5 for 66 in 43 overs and 6 for 86 in 72 overs. Two other calypsoes at the time that heralded this famous victory were King Radio's (Norman Spann) Ramadhin On The Ball and Cricket Calypso by Lord Kitchener (Aldwyn Roberts).

Calypso and cricket go hand in hand with West Indian culture and can be considered as two of the strongest ties that bind us (and sometimes divide us) as a region. In fact, our cricketers were dubbed from early on as Calypso Cricketers, reflective of our rhythmic exuberance and our flashy brand of play.

To the world, the region's national anthem is David Rudder's calypso Rally Round The West Indies which is played before the start of international games. There are over 140 "cricket calypsoes" documented by American calypso researcher Ray Funk who has been compiling them all for an upcoming publication.

In recent times the West Indies cricket team has captured the World Cup T20 trophy and has reeled off a number of Test match victories against New Zealand and Bangladesh, albeit two weaker teams on the rungs of the cricketing ladder.

But fans have been starved of winning ways since the glory days of the past, eras such as the late 1970s to the early 1990s when our regional team was virtually unbeatable.

There were sporadic moments of glory before that such as the ODI World Cup wins in 1975 and after that such as the Champions Trophy victory under Brian Lara in 2004. But probably the most noteworthy victory outside of these was that of 1950, beautifully captured in calypso.

To view the scorecard of the historic 1950 game, visit www.espnricinfo.com/ci/engine/current/match/62710.html

It is sad that to date there is no central calypso archive in Trinidad and Tobago where, like no book can, our history can be heard through the lyrical content of countless calypsoes of the day. We probably will lament the not-

too-far-off day when another country might lay claim to such an archive.

VICTORY CALYPSO - Egbert Moore ("Lord Beginner")

Cricket lovely Cricket,
At Lord's where I saw it;
Cricket lovely Cricket,
At Lord's where I saw it;
Yardley tried his best
But Goddard won the test.
They gave the crowd plenty fun;
Second Test and West Indies won.

Chorus: With those two little pals of mine
Ramadhin and Valentine...

HISTORY THROUGH CALYPSO: The day the Graf Zeppelin flew by

Trinidad Guardian, Tuesday November 13th, 2012

Raymond "Atilla the Hun" Quevedo (1892-1962) served as a member of the Legislative Council of Trinidad and Tobago in the 1950s. He received that Public Service Medal of Merit Gold, posthumously in 1972 for Public Service and Calypso. His calypso Graf Zeppelin is regarded as a calypso classic.

THE DIRIGIBLE GRAF ZEPPELIN

On the early morning of October 22, 1933, the dirigible airship, Graf Zeppelin, on its way from South America to Germany, via the Chicago World's fair, flew over Trinidad. Large crowds were up to see the spectacle of this gigantic machine.

It entered our airspace from the south-east over Mayaro diagonally across the country to Port-of-Spain, at times flying very low and dropping to 200 feet when it got to Port-of-Spain allowing people to get an up close and personal view of this spectacular flying wonder, some 776 ft long. "The pilot and the sailors and the passengers were seen...waving little flags which they had heralding their visit to Trinidad."

Another interesting fact of this episode is that Mikey Cipriani, sportsman extraordinaire and pilot, flew his plane, the Hummingbird to accompany the dirigible into the Port-of-Spain area. Eye witness reports state that Cipriani's plane was like a mosquito circling a whale, what an image!

The year 1934 was also a significant year for the art form as it was when two of our top calypsonians, Lion and Atilla, journeyed to the USA to record their works. This signaled a new era in the evolution of this relatively new genre of song as Atilla's Graf Zeppelin and Lion's Ugly Woman captured the attention and imagination of the uninitiated such as stars like Bing Crosby

and Rudy Vallee. It was clearly a different era as shown by the use of the word "coolie" which was used without fear at the time.

The lack of sensitivity as to what was politically correct is also seen by the reference to the "big, fat woman" in the final verse.

Graf Zepelin by atilla the hun (1934)

Sing along via You Tube at www.youtube.com/watch?v=3-xcUzCOLXM

One Sunday morning I chanced to hear

A rumbling and a tumbling in the atmosphere

One Sunday morning I chanced to hear

A rumbling and a tumbling in the atmosphere

I ran to stare, people were flocking everywhere

Gesticulating and gazing and pointing in the air

It was the Graf Zeppelin which had come to pay a visit to Trinidad.

I gazed at the Zeppelin contemplatively

And marveled at man's ingenuity

The whirring of the engines were all I heard

As it floated in the air like some giant bird...

Calypsoes “Rum and Coca-Cola” & “Jean and Dinah”: American-inspired

Sunday Guardian, January 24th, 2010

The popular “rum and coke” drink was immortalized by the famous calypso of the 1940’s “Rum and Coca-Cola”, influenced by the American occupation at the time of its Chaguaramas “Base” (including the village of Point Cumana) on Trinidad’s North West peninsula.

According to the late Lord Invader (Rupert Grant) “I was traveling on a bus, someplace they call Point Cumana, a bathing resort, and I happened to see the American G.I.s You know the local girls used to get candies and stuff like that from them and the girls used to go to the canteen with the boys to have fun. I noticed since the G.I.s came over here, although the established chaser was ordinary soda, they drank rum with Coca-Cola as the chaser, so I studied that as an idea for a song”:

If you ever go down Trinidad

They make you feel so very glad

Calypso sing and make up rhyme

Guarantee you one real good fine time

Drinkin' rum and Coca-Cola

Going down Point Cumana...

AND LATER:

Originally composed by Trinidadians Lord Invader and Lionel Belasco, the latter is credited for the melody. However it was copyrighted in the United States by entertainer Morey Amsterdam and became a huge hit,

From Chacachacare to Monos Isle
Native girls all dance and smile
Help soldier celebrate his leave
Make every day like New Year's Eve...

selling some millions of singles when a version was released in 1945 by the Andrews Sisters. "Rum & Coca-Cola" was, in the USA, the third most popular song of the 1940's behind "White Christmas" and "In the Mood".

In 1946/47 calypso impresario Mohamed H. ("Johnny") Khan, Lord Invader and Lionel Belasco launched successful suits for royalties since the Andrews Sisters release had the same title, same chorus, one of the same verses (almost) and the same tune! Morley Amsterdam, the defendant, had added several verses that were more suitable to the U.S. audience. Reportedly, both Belasco and Lord Invader eventually received six-figure payments in settlement.

Similarly the legendary calypsonian The Mighty Sparrow's 1956 classic "Jean and Dinah" would later also have been inspired by the Chaguaramas Base and its closure. 'dey close down de base for good...no more Yankee in Trinidad'. This too, like "Rum & Coca Cola" became an international hit but more so regionally and was Sparrow's first hit in his long and illustrious career.

Jean and Dinah was about the prostitution industry that the bases once supported and the aftermath following the closure of the American military bases in Trinidad in the post war period.

Jean and Dinah, Rosita and Clementina
Round de corner posin'
Bet your life is something dey sellin'
But when you catch them broken you could get dem all for nuttin'
Doh make ah row
De Yankee gone and Sparrow take over now...

HISTORY THROUGH CALYPSO: Last train to San Fernando but was it?

Sunday Guardian December 30th, 2012

Last Train to San Fernando, composed by the Mighty Spitfire in the 1940's, sung in 1950 by the Mighty Dictator (Kenny St. Bernard) and later popularized by American singer Johnny Duncan (1957) and calypsonian Duke of Iron (Cecil Anderson) in the 1960's.

But wait! The last passenger train to San Fernando actually made that journey at 5.12 pm, to be exact, on August 30 1965, some 47 years ago. Suffice it to say that this calypso (written many years earlier) in fact had nothing to do with a last trip to the south land but in fact was about a woman named Dorothy having a last fling before her marriage the next day.

In the calypso there are warnings that if she does not catch the last train to San Fernando she would be stuck and not be able to get another one, and her marriage the next day would be in jeopardy. There is absolutely nothing about a train line coming to an end in the calypso, but a myth has grown and has become part of Trini folklore.

Subsequent to the "last train to San Fernando" in 1965, the passenger train system continued in the east-west corridor until the final section from Port of Spain to San Juan was closed on December 28 1968, 92 years since the system was first started back in 1876.

Last Train to San Fernando
Last train to San Fernando
Last train to San Fernando
And if you miss this one
You'll never get another one
Is the last train to San Fernando
Yesterday I met with sweet Dorothy
She said, tomorrow I am joining in matrimony
And if you act right
You can take me out tonight
It is wine and dine and get back in time
For the last train to San Fernando...

Freddie Kissoon, Strolling with an indomitable spirit

Sunday Guardian, July 20th, 2014

Blessed with an indomitable spirit and showing just a little sign of slowing down, the soon-to-be 84-year-old Freddie Kissoon continues to be the livewire behind the Strolling Players Theatre Group which he founded back in 1957. One might be tempted to say he continues to stroll along—but meeting Kissoon is more like being in a sprint, such is his spirit and effervescence.

"My lifetime in theatre" as he puts it, encompasses acting, directing, drama teaching and playwriting. Before starting the Strolling Players, he was actively involved in the theatre as far back as 1951 when he was in his early 20s.

He is an associate of the Drama Board (ADB)/UK and was awarded the Silver Hummingbird Medal in 1987 for his contribution to culture, drama and theatre. He has been awarded many other local and international awards. At the recent 14th annual WeBeat festival at the St James Amphitheatre, the St James Community Improvement Committee honoured him for his contributions.

As an actor he has made well over 200 stage appearances in T&T, Barbados, Guyana, London, Croydon, Glasgow and Scotland; he has directed over 100 plays. As a graduate of the Government Teachers' Training College, he's taught drama classes throughout T&T as well as Grenada, St Vincent, St Kitts and Curacao, and he's written scores of plays, as well as episodes

of the classic local play Calabash Alley. He wrote most of the script for T&T's first full-length movie, *The Right and The Wrong*. His plays have been staged all over the West Indies as well as New York, Washington, Toronto, Hamilton, Winnipeg, Montreal, London and Nigeria, both on stage and on television. He is a true cultural ambassador.

The Strolling Players Theatre Company has countless stage performances and counting (at last count some 139 plays, 2,675 times) as well as many television plays (82) and serials (six) to its credit. They have also appeared in locally made movies (11) and numerous radio and tv commercials. Their most recent performances have been at the St James Amphitheatre and in Cunupia (*Girls Wanted*, *Beauty Contest* and *Doo Doo*) and at City Hall in Port-of-Spain (*Aunt Agatha*, *Mr Big Stuff* and *20 and Under*). Kisson taught for six years initially at Laventille RC School and then for 25 years at St James Secondary. He also published a book on drama—the first of its kind in the West Indies—entitled *100 Exercises in Creative Drama*. He is also a newspaper columnist.

Where were you born and where did you grow up?

I was born at 63 Mucurapo Road, St James. I grew up in Morne Coco Road, Petit Valley, Jackson Place in East Dry River and Camille Road, Boissiere Village in Maraval and live now in Diamond Vale, Diego Martin.

Who were the people who have influenced you the most in your career in theatre?

There were a number of such people and to name some off the top off my head I'd say Cecil Gray, Errol Hill, James King, John Ainsworth, Horace James and Mrs Jean Sue Wing. A film actor I admired was Laurence Olivier.

OCTOBER IS CALYPSO HISTORY MONTH

Sunday Guardian, September 30th, 2018

October was officially declared "Calypso History Month" in 2002 by TUCO. Starting tomorrow TUCO will use this special month to focus on a series of celebratory events including exhibitions and lectures aimed at educating the nation on the role that the calypso artform has played in the social and political development of Trinidad and Tobago. For information call TUCO at 623-9660.

Starting next Sunday, a four-part series entitled "By Calypso our Stories are Told", a familiar refrain, courtesy First Citizens, will focus on some of the calypsoes that have documented significant events in our history.

Calypsoes, through their poetic lyrics and rhythms, capture a lot of our history by telling our stories in song, like no history book can. According to one of our earlier calypsonians, Lord Beginner, "when I sing about a cricket match, you didn't have to read the newspapers again". And so it is with many calypsoes that we will feature in the upcoming Sunday Guardian series.

Calypso unites us as a society on many levels, as do soca, chutney soca, soca parang and rapso, recognised artforms spawned by the original calypso genre. We are indeed the "Land of Calypso" and should trumpet that proudly.

Many have contributed to the development of the artform...writers, musicians, producers, promoters and of course the calypsonians, many of whom are immortalised through their works. Lest we forget, we remember and celebrate our calypsonians:

The Early Pioneers, up to the mid-1950's:

Atila the Hun (Raymond Quevedo/1892-1962); Executor (Phillip Garcia/1880-1952); Houdini (Wilmoth Hendricks/1885-1973); Railway Douglas (Walter 'Chieftain' Douglas/1895-1971); Lord Caresser (Rufus Callender/1910-1976); Growler (Errol Duke/ in the 1930's and 40's); Roaring Lion (Raphael de Leon/1908-1999); Duke of Iron (Cecil Anderson/1906-1968); Lord Invader (Rupert Grant/1914-1961); King Radio (Norman Spann/started singing in the early 1930's); Growling Tiger (Neville Marcano/1916-1993); Lady Trinidad (Thelma Lane/1914-1999); Spoiler (Theophilus Phillip/1926-1960); Lord Pretender (Aldric Farrell/1917-2002); Lord Kitchener (Aldwyn Roberts/1922-2000); other notable calypsonians of the era: Cristo/Christopher Laidlow, Iron Duke/Brylo Ford, Viper/Roderick Lewis, Macbeth the Great/Patrick McDonald, Gorilla/Charles Grant, Destroyer/Donald Glasgow, Ziegfield/Percy Simon, Killer/Cephas Alexander, Sir Galba/George McSween, Small Island Pride/Theo Woods, Gibraltar/Sidney Benjamin, Dictator/Kenny St. Bernard, Spitfire/Carlton Gumbs.

Among the later giants of calypso (in the 1950's and 60's and beyond):

Lord Kitchener (Aldwyn Roberts/1922-2000) who transcended the 40's and earlier 50's; Mighty Terror (Fitzgerald Henry/1921-2007); Lord Melody (Fitzroy Alexander/1926-1988); Mighty Sparrow (Slinger Francisco/1935-); Lord Blakie (Carlton Joseph/1932-2005); Mighty Bomber (Clifton Ryan/1928-); Lord Nelson (Robert Nelson/1930-); Lord Bryner (Kade Simon/1937-1980).

Other pioneers:

Lord Shorty/Ras Shorty I (Garfield Blackman/1941-2000), soca pioneer; Sundar Popo (1943-2000), chutney soca pioneer; Crazy (Edwin Ayoung/1944-), parang soca pioneer; Lancelot Layne and Brother Resistance (Lutalo Masimba), rapso.

Of more recent vintage (calypsonian sobriquet only):

Mighty Duke, Mighty Chalkdust, Denyse Plummer, Calypso Rose, Mighty Stalin, Mighty Shadow, SuperBlue, David Rudder, Machel Montano, Rikki Jai, Maestro, Scrunter and many more.

The Artistry of the MAS: THE ART OF WIRE BENDING

Published 2009 in 'Unmasked', The History AND Tradition of Trinidad and Tobago Carnival

Once the mainstay and literally the back bone of mas making, the art of wire bending is fighting for survival in today's world of fast mas and fiberglass and plastic injection molding. In years gone by most of the large costumes on Carnival Monday and Tuesday would have been shapeless lumps of cloth, sequins and feathers without their wire frames which served as skeletons to

support them....under the imposing and majestic King and Queen costumes seen on at the various competitions and on Carnival Monday and Tuesday were structures made largely of wire.

Sadly though like most of our cultural art forms, others are taking a keener interest in learning and even preserving the art form with current seasoned wire bending artisans like Narcenio Gomez teaching the craft to foreign students. Akin to steelband being in the curriculum at schools and universities in North America and Europe, we are yet to see our art forms introduced into our educational systems on a widespread basis.

On a more positive note, present culture minister Marlene Macdonald is reported to have expressed grave concern over the extinction or near extinction of many of our classic Carnival characters. The Minister noted that the preservation of our culture is critical: "We also discovered that some of the traditional crafts of mas making are under threat. Red Indian Mas, wire bending and bead weaving will all be looked at closely after Carnival when we sit with some key players of the industry to chart a way forward.....".

Wire bending is a specialized art, combining elements of structural engineering, architecture and sculpture. Today though there are still some skilled wire bending artisans/masmen who use their well honed skills to produce some items that the 'modern' stuff just cannot such as facilitating a greater amount of detail because of its versatility, and being more affordable.

Before we get to some of today's noted wire benders let us look at one of the greats of the past in this art form who are no longer with us:

In his heyday the late Lewicito "Cito" Valasquez (1929-2006), Hummingbird Gold Medal recipient in 1973 for his contribution to Carnival, was unquestionably the best of wire-benders being hailed as the Masmen's Master. Cito was a master in the art of wire-bending who spent many years building and designing his mas from his Barataria home began his career in the late 1940's when he started bending wire for the mas presentations of two east Port of Spain steelbands, Fascinators and Bar Twenty. As a boy, growing up on Port of Spain's St. Vincent Street, Lewiscito Velasquez learned to sculpt at his family's doll factory. "It wasn't a big thing," he says, but basic techniques he picked up at home served him well over the decades of his career.

Initially he learned his craft from a masman named Tennessee "Tapper" Brown who was the chief wire-bender for the Fascinators.

According to 77-year old perennial Carnival live wire (pun intended) Narcenio Gomez in 1950 he started building costumes using his wire bending skills for a band named Johannesburg Fascinators and went on to do wire work in the following years for bands like Silver Stars, Desperadoes, Trinidad All Stars, renegades, Jewel 22, City Symphony, Dixieland, Harold Saldenah and Blue Diamonds. He has built costumes for kings, queens and individuals and has won Best Artist in Wire Skills on a number of occasions. In the late sixties he produced bands in Venezuela that won Best Foreign Band on two(2) occasions. He carried his wire skills to New York, Bermuda, St. Kitts, Barbados and other West Indian islands. . Besides being heavily involved with Trinidad Carnival, he has worked in many countries such as Barbados, Venezuela, New York, St Kitts, Bermuda, England and Guyana. He has had teaching assignments in Barbados and St. Kitts, teaching people to bend wire and make costumes.

"There was a man who is dead now, whom I more or less got all my skills from by the name of Buree Thomas" says Gomez who finds great joy in teaching the wire bending craft and has tutored in workshops throughout Trinidad and Tobago, Manchester England, Central University in Connecticut, and Miami University.

Another well known and accomplished wire bender from the Port of Spain area and coming out of the "Tokyo-Fascinators" era was the late Mathew "Noble" Alexis and more recently the late Errol Payne, more acclaimed for his 'fancy sailor' skills.

Woodbrook-based Stephen Derek is one of the few bandleaders who has mastered all the traditional skills such as wire-bending, papier mache moulding and carving. He was fortunate to learn his craft in the camp of the mas legend George Bailey. He continues to produce costumes that reflect the golden age of mas making. His major contribution however has been his involvement in Carnival beyond Trinidad and Tobago. Derek has designed for Carnivals in cities like New York, Toronto, Boston, Atlanta, Miami and Houston to name a few. His company, D'Midas International has several groups in North America.

Edward 'Teddy' Pinhiero, well known calypso archivist is also a respected wire bender who considers himself a Cito Valasquez protégé who has been crafting with wire since 1961 also with the likes of Stephen Lee Heung and Carlyle Chang. Some of his recognised works include Ragamuffin in 2000 and earlier, Dr Tah Tah rides again.

Geraldo Vieira Sr is yet another reputed wire bender in his hey day although today he does not have the time to devote his skills to the craft.

Other prominent wire bending artisans today are Carl 'Pete' Peters and Valentine Jerry, all dedicated to the art form.

Hailing from the south is Lionel Jaggessar known for his 'Fancy Indian' productions.

Albert Bailey, brother of the late great George Bailey, started at the age of 14, more than 50 years ago, and reminisces that "I paid \$45 for a piece of wire, and I had to hide it from my mother, because that would have been considered a waster of money."

Lawrence Noel originally from Trinidad but resident in England since 1959 who roots were in TT Carnival went on to make wire bending his specialty. Feels it's better to use wire rather than other simulated materials such as fibreglass. According to him "I use wire at all times, it's tedious and it hurts but I love it to God!"...surely the sentiment of those of yesterday and those who still pride themselves in the specialty skill of wire bending.

By Calypso our Cricket Stories are Told

Sunday Guardian, October 14th, 2018

In Part 1 of this First Citizens-sponsored series last Sunday, Lord Relator was inadvertently omitted as one of the calypsonians who received a national

award at the recent Republic Day ceremony. Part 2 this week is entitled 'By Calypso our Cricket Stories are Told'.

The month of October was officially declared "Calypso History Month" in 2002. We have heard the often-used statement "By calypso our stories are told". Calypsoes, through their unique blend of poetic and sometimes even prophetic lyrics, melody and rhythms, capture a lot of our history by telling our stories in song, like no history book can. Many timeless calypso classics have been written and sung, songs that preach, lecture and educate...and get us dancing!

According to The Mighty Duke, calypso is an 'editorial in song' while The Lord Beginner said 'when I sing about a cricket match, you didn't have to read the newspapers again'.

Cricket and calypso unify us like nothing else can, although some may say also divide us at times. The book, "*History of West Indies Cricket through Calypsoes*", a youth literacy initiative aimed at providing interesting, attractive, non-curriculum reading and reference material in our schools and libraries, Nagico Insurances-sponsored, documents the lyrics of some 215 recorded cricket-themed calypsoes from 1926 onwards. Never mind the un-recorded ones! It divides these calypsoes into a number of chapters including Players; Team/Games/Series; World Cups Celebrations; Anthems/Rally Calls/Praise/Party; Politics/Social Commentary/Satire; Humour/Double Entendre/Innuendo, and Incidents...calypsoes that tell our cricketing history like nothing else can.

Here are a sampling of the 215 cricket-themed calypsoes:

PLAYERS:

Sparrow's 1966, "Sir Garfield Sobers": Who's the greatest cricketer on Earth or Mars? Anyone can tell you, it's the great Sir Garfield Sobers.

Among other players' calypsoes: Constantine, Ramadhin, Worrell, Lloyd, Roberts, Richards, Marshall, Walsh. Ambrose, Chanderpaul and of course Lara/on whom there are at least 22 recorded!

TEAM/GAME/SERIES:

Kitchener's 1967 "Cricket Champions": England must understand, We are the champions.

Relator's 1972 "Indian Cricketers/Gavaskar": A lovely day for cricket, Blue skies and gentle breeze.

Lord Beginner's 1950, "Victory Test Match": Cricket Lovely Cricket, At Lord's where I saw it...With those two little pals of mine, Ramadhin and Valentine.

WORLD CUPS/CELEBRATIONS/TRIUMPHS:

Among them, Cypher's 1976 "World Cup", Maestro's 1976 "World Cup", Heather Mac Intosh's 2005 "We are Back" and DJ Bravo's 2016 "Champion".

ANTHEM/PARTY:

David Rudder's 1988 "Rally round the West Indies". The official anthem for the West Indies at their games: Let every voice be raised, Everybody give praise, Rally, rally 'round the West Indies, Now and forever.

Fay-Ann Lyons, Rupee, Shaggy, 2007, "The Game of Love and Unity", official theme song for the 2007 Cricket ODI World Cup in the West Indies: Play, in this beautiful game, Where the rules and aim, Remain the same, It's the game of love and unity.

Superblue's 1995 "Signal to Lara" won the Road March.

HUMOUR/DOUBLE ENTENDRE/INNUENDO:

Among them Viking's 1947 "Chinese Cricket Match", Bomber's 1972 "The Cricket Series", Crazy's 1978 "Cricket Commentary".

POLITICS/SOCIAL COMMENTARY/SATIRE:

M'BA's 1993, "Beyond a Boundary" about the South Africa/West Indies series of 1992:

Specially when he see you booing Richie on the big TV, And those who support Apartheid,

Must have felt so grand, To see what you did we heroes.

INCIDENTS:

Bryner's 1960 "Riot in the Oval", the crowd's reaction to their perceived incorrect runout decision given against local hero Charran Singh.

By Calypso our Stories are told

Sunday Guardian, October 7th, 2018

At our nation's recent 2018 Republic Day Awards ceremony the following calypsonians (sobriquets only shown) were recognised for their contribution to nation-building through the calypso artform: Explainer, Ella Andall, Relator, Funny and Composer.

Over the years, since 1969, when national awards were first introduced, many calypsonians have received such awards: Sparrow, Kitchener, Duke, Attila the Hun, Pretender, Calypso Rose, Chalkdust, Roaring Lion, Terror, Stalin, Winsford De Vine/composer, Melody, Brother Resistance, David Rudder, Shadow, Denyse Plummer, Valentino, Composer, Superior, All Rounder, Nelson, Bunji Garlin.

T&T is the "Land of Calypso", the month of October officially being declared "Calypso History Month" in 2002. We have heard the often-used statement, "By calypso our stories are told". Calypsoes, through their poetic lyrics and rhythms, capture a lot of our history by telling our stories in song, like no

history book can. This special month focuses on exhibiting and educating the public through a full calendar of events (see TUCO'S Facebook page). Courtesy First Citizens this series will focus on some of the calypsoes that have documented significant events in our history.

According to The Mighty Duke, calypso is an 'editorial in song' while The Lord Beginner said 'when I sing about a cricket match, you didn't have to read the newspapers again'. Of course the latter is famous for his immortal 1950 calypso "Victory Test Match" (also known as Cricket Lovely Cricket) which heralded our regional team's historic victory over England at Lord's.

Here are a few 'story telling' calypsoes:

1933: Graf Zeppelin, Attila the Hun. About the day when the legendary airship, the Graf Zeppelin, flew over Trinidad.

One Sunday morning I chanced to hear
A rumbling and a tumbling in the atmosphere
I ran to stare, people were flocking everywhere
Gesticulating and gazing and pointing in the air
It was the Graf Zeppelin which had come to pay a visit to Trinidad...

1950: Victory Test Match (Cricket Lovely Cricket), Lord Beginner. West Indies defeat England at Lord's cricket ground.

Cricket lovely Cricket
At Lord's where I saw it
Yardley tried his best
But Goddard won the test
They gave the crowd plenty fun
Second Test and West Indies won
Chorus:

With those two little pals of mine
Ramadhin and Valentine...

1962: Federation, Mighty Sparrow. Criticism of Jamaica for the failure of attempts at Caribbean integration/federation.

People want to know why Jamaica run from the Federation
Well, they want to know why Jamaica run away from the Federation
Jamaica have a right to speak she mind, that is my opinion
And if you believe in democracy, you'll agree with me...

1985: Visit of His Holiness Pope John II, Roaring Lion.

The visit of His Holiness will ever be
Indelibly written in our memory
For His visit will most certainly
Herald a new epoch in our history
So flash the news around, by telegram and radio
He has visited, the Land of Calypso
Let it be known, we're proud and glad
To welcome Pope John to Trinidad...

Celebrating our Heroes. Immortalised in Calypso...Hasely Crawford

Sunday Guardian, July 15th, 2018

'By calypso our stories are told' and so it was with Hasely Crawford's amazing feat in the Montreal Olympics in 1976 when at least five calypsoes were sung by Lord Kitchener, The Mighty Sparrow, Maestro, Brother Mudada and Striker.

Hasely Crawford had the world at his feet, literally, when he became the first T&T national to capture a gold medal, in the 100 metres sprint at the Olympics, in Montreal, at the age of 25. Many honours were bestowed upon him such as the renaming of the national stadium to the Hasely Crawford Stadium and being awarded the Trinity Cross.

---Lord Kitchener: Trini jump, Trini wine, Trini really had a ball, It is still in their mind, The Olympics in Montreal. Should in case you are not so sure, And wonder what we are dancing for, Hasely Crawford just win the gold, To put Trinbago on top the world.

---Mighty Sparrow: Crawfie like a bullet, Take off like a jet, Flash of lightning, he keep moving. People bawling, everybody glad, It's gold for Trinidad. Valerie Borzov, Quarry and Glance, All admit they didn't have a chance.

---Maestro: Crawfie we Crawfie, ...they say they never see that yet. Start to finish, moving like a jet. Lane call. Champion, Montreal, gold medal gold gold, The fastest human in the whole wide world.

---Brother Mudada: ...ah hear that Uncle Sam want to claim we man, Saying dey ah know, He's a born Trinidadian.

---Striker: Trinidad Trinidad, Believe me we more than glad, That you sent Hasely Crawford to the 21st Olympiad. I was there and I saw, And I heard how the thousands roar, When the pistol burst, It was Hasely Crawford running down first.

By calypso our stories are told: RAIN-O-RAMA Lord Kitchener

Sunday Guardian Sunday October 21st, 2018

T&T is the "Land of Calypso", the month of October being officially declared "Calypso History Month" in 2002.

Calypso, according to the late Mighty Duke, is an 'editorial in song' (What is Calypso, 1998). We have heard the often-used statement "By calypso our stories are told". Calypsoes, through their unique blend of poetic and sometimes prophetic lyrics, melody, and rhythms, capture a lot of our history, events and life experiences by telling these stories in song, as no book can. According to professor of literature and calypso expert Gordon Rohlehr, "it is possible to understand any given era in the Caribbean by studying calypso". "Calypso celebrates and analyses life and the way we live it," says Lutalo

Masimba/Brother Resistance, president of Tuco.

Many timeless calypso classics have been written and sung, songs that preach, lament, celebrate, lecture and educate...and get us dancing, jumping, and swaying to their infectious beats!

1974: "Memories", Mighty Sparrow. Recalling the late great cultural stalwarts (www.youtube.com/watch?v=9_XL5zJyp7U):

...Every year somebody dear, Give us cause to shed a tear,
...Bert Inniss I'll always remember, Jumping when a big band pass, playing mas,
...George Bailey I'll always remember, Jumping when a big band pass, playing big mas,
...Rudolph Charles I'll always remember, Jumping when the steelband pass...

The early 1940s: "Hitler Mad", Growler. World War II, a warning to Hitler (www.youtube.com/watch?v=6vULYQaqzmc):

...Mr Hitler yuh playing mad, But let mih tell yuh dis mih lard,
...Hitler please doh tackle we, Otherwise, we going to run yuh out of Germany

Then there have been instructive calypsoes that have trumpeted our sporting heroes such as Superblue's "Signal To Lara", the Road March for 1995 (www.youtube.com/watch?v=-OszeHxKRfc), one of over 200 cricket-themed calypsoes, probably the most sung about any sport anywhere in the world!

And there have even been calypsoes that have been used as campaign theme songs for political parties that signalled changes in government such as Gypsy's 1986 "Sinking Ship"/Captain this ship is sinking, captain the seas are rough and Chalkdust's 1989 "Chaffeur Wanted"/The driver can't drive.

By Calypso our stories are told: When polio stopped Carnival in 1972

Trinidad Guardian Wednesday October 15th, 2014

With the threat of the Ebola virus, the question has been posed as to whether Carnival 2015 should be postponed or even cancelled. Many have pointed to a similar scenario in 1972 when Carnival was postponed from February to May because of the threat of the polio virus.

When Carnival was eventually staged in May 1973, the rains came and ruined the parade. This was vividly captured the next Carnival by Aldwyn Roberts, the Lord Kitchener in his 1973 Road March, Rainorama.

Here are the lyrics, crank up the volume and sing along:

Rain-O-Rama, Lord Kitchener:

*Well they moan and dey fuss and dey say we want we fete
And dey 'buse and they cuss and they say this is a threat*

*Yes, they damn and they blast, and they say we hope it ain't true
They won't dare to cancel we jump up 1972.*

Chorus:

Mama, when they hear they go get the Carnival

All masqueraders on heat

When they didn't hear if it was official, but they started turning beast on the street

And they start to jump around, yaay, and they start to tumble down, yaay

And they fall down on the ground, yaay, if you see how they gay, yes

But what was so comical, in the midst of bacchanal

Rain come and wash out mas in May.

By calypso our stories are told

Sunday Guardian October 28th, 2018

This final instalment is tinged with great joy and great sorrow. Joy in the celebration of Olatunji Yearwood's success in the widely acclaimed TV shows *The X Factor* in taking calypso and soca to the world and sad because of the death of one of our greatest calypsonians, *The Mighty Shadow*.

Calypsonian genius and legend, former Road March (1974, Bassman, and 2001, Stranger); Calypso Monarch (2000, Scratch Mih Back, What's Wrong With Me); and Soca Monarch (2001, Stranger) winner Winston Bailey, *Dr The Mighty Shadow*, was conferred with an honorary doctorate by UWI over the past three days, posthumously. Sadly, he succumbed to his illness and died at the age of 77 on Tuesday morning (October 23, 2018) prior to receiving the honour.

Shadow has left us with a body of works that few have paralleled and fewer have surpassed. His unique stage styling, jumping to the tempo of his music in skipping-rope style, would forever be remembered and emulated. No one else has captured all three coveted titles which are quite an amazing achievement.

Many of his lyrics were sheer genius, philosophical and soul-searching. For example, *One Love* (1982): I like to see, A world of unity; Peace, equality throughout humanity; Peacefulness, happiness, and togetherness; I would like to see the day when love would come to stay.

There was Poverty is Hell (1994): Poverty is hell, Poverty is hell; Wake up in the morning and the baby cry, The sugar pan empty, the milk bottle dry.

He also gave us classics like *Everybody is a Somebody* ('Nobody is nobody'); *I Come out to Play*; *Tension*; *The Garden want Water*; *What is Life*; *Feeling de Feeling*; *My Belief*; *Yuh Looking for Horn*; *Pay de Devil*; and *Dingolay*.

FR. MICHAEL ANTHONY DE VERTEUIL...No letting up

Sunday Guardian, March 1st, 2015

At 82 years old and one of T&T's most avid and prolific historians, Fr Michael Anthony de Verteuil CSSp, former principal (1978-1992) of his alma mater of St Mary's College in Port-of-Spain, still teaches at the college, conducts televised masses at Trinity TV, and of course, he researches, writes and produces historical publications.

In fact, Fr de Verteuil excitedly talks about his latest work (his 38th book, 32 of which are on Trinidad's history), titled *The Great Eight*, about the magnificent houses around the Queen's Park Savannah, to be released in May, around his 83rd birthday.

As I caught up with my former A-level geography teacher at Spiritan House on Oxford Street, Port-of-Spain (which adjoins the college), Fr de Verteuil showed no signs of letting up.

Ordained as a Roman Catholic priest in 1962, he has taught at CIC since returning to T&T in 1963. His term at St Mary's was interrupted briefly from 1966-68 when he served as vice-principal at Fatima College. He received the T&T national award, Humming Bird Gold medal in 1993, and an Honorary LLD degree from the University of the West Indies in 2004...both for his work as an educator, author/historian and his commitment to the church and service to his fellow human beings.

Research and writing of books related to T&T's history...which was the most challenging and which was the most satisfying?

I have now completed 32 books on Trinidad's history. The most challenging was *Seven Slaves and Slavery, Trinidad-1777-1838*, because nothing substantial had been written about slavery in Trinidad and there was a great deal of prejudice and attributing to Trinidad, the treatment that was meted out to slaves in the other islands—and this even at university level. The most satisfying book (which will be published this May) was *The Great Eight* about the magnificent houses around the Queen's Park Savannah and the life and psychology of their owners as reflected in these buildings.

MICHAEL ANTHONY, Literary Giant

Sunday Guardian, August 31, 2014

No one has documented more of Trinidad and Tobago's history as has Michael Anthony. The 84 year old sprightly and spirited Anthony is Trinidad and Tobago's number one go-to historian, a local literary giant, published author of some thirty books with more looming on the horizon he promises. Born in 1930 and raised in Mayaro, his passion for research and writing is boundless, and his impressive list of publications dates back to 1963.

Once an avid swimmer, an athletics fan and football fan of the Tottenham Hotspurs (he resided near their home ground in London for some fourteen years in his early days), Anthony is in the midst of completing Volume 2 of his series *History of Trinidad and Tobago in the 20th century*. While in England for a period of time he had the honour of communicating with Nobel prize-winning author V.S. Naipaul who encouraged him to pursue his short story writing. Thus evolved his first published novel *The Games Were Coming*, in 1963, followed by a long list of other novels up to *High Tide of Intrigue* in 2001. Other noted titles were *The Year in San Fernando Cricket in the Road* and *All that Glitters*. Two of his notable non-fiction books are *Towns and Villages of Trinidad and Tobago* and *Historical Dictionary of Trinidad and Tobago*.

His latest, in 2012, is *Christopher Columbus: A Close Look at the Man and his Voyages*.

A collection of his material can be accessed at UWI, St. Augustine. In 1967 he was awarded the Fellowship by the Arts Council of Great Britain, in 1979, the Humming Bird Gold Medal and in 2003 an Honorary doctorate, by the University of the West Indies.

Where were you born and where did you grow up?

I was born in the village of Mayaro. I stayed in Mayaro until I was 11, I spent a year in San Fernando (New year's day, 1941 to Christmas Eve 1941. I returned home for Christmas and did not go back. I won a bursary to the Junior Technical School of San Fernando in 1944, went to work at the Pointe-a-Pierre oil refinery from 1946, when I left the school, and remained at Pointe-a-Pierre until I went to England in 1954.

Which of your work(s) do you rate as the most satisfying and memorable?

For me, in fiction, my best work I now think to be the historical novel "In the Heat of the Day." I feel I happened to capture what I set out to capture, and to vent my anger on certain things I found ridiculous and to say what is due to the characters that deserved. The story is of the burning down of the Red House in 1903 and I am so glad I researched the story so that if the man in the street or even Walsh Wrightson were to come back they'll say "Yes, It was like that." So, the book is really satisfying to myself, but I hope it is satisfying to others.

Which is your favourite calypso?

My favourite calypso was for years "Death of Destroyer" by the Mighty Ziegfield. Destroyer died in 1944, I think, but Ziegfield made him live by recalling so masterfully his life and times in Calypso. I also liked Mae Mae by Sparrow and How many more must Die by Duke.



Newspaper articles written by Nasser Khan



Newspaper articles (continued)

36 NATIONAL AWARDS (1969 - 2018)

<https://otp.tt/trinidad-and-tobago/national-awards-database/>

Year	Award	Recipient	Category
1969	The Hummingbird Medal Gold	Carr, Andrew (Mr.)	Folklore
1969	The Hummingbird Medal Gold	Mc Burnie, Beryl (Miss) – O.B.E.	Folk Dance
1969	The Hummingbird Medal Gold	Selvon, Samuel (Mr.)	Literature
1969	The Hummingbird Medal Gold	Walcott, Derek (Mr.) [Honorary]	Drama
1969	The Hummingbird Medal Gold	Walke, Olive (Miss) – M.B.E.	Folk Music
1969	The Hummingbird Medal Silver	Bailey, George (Mr.)	Carnival Development
1969	The Hummingbird Medal Silver	Chang, Carlisle (Mr.)	Fine Arts
1969	The Hummingbird Medal Silver	Cowie, Margaret (Miss)	Classical Singing
1969	The Hummingbird Medal Silver	Francisco “Mighty Sparrow”, Slinger (Mr.)	Calypso
1969	The Hummingbird Medal Silver	Mannette, Ellie (Mr.)	Steelband Innovation
1969	The Hummingbird Medal Silver	Roberts, “Lord Kitchener”, Aldwyn (Mr.)	Calypso
1969	The Hummingbird Medal Bronze	Morris, Ken (Mr.)	Fine Arts
1969	The Hummingbird Medal Bronze	Persad, Krishna (Mr.)	Indian Classical Dance
1969	The Hummingbird Medal Bronze	Williams, Anthony (Mr.)	Steelband Development
1969	The Public Service Medal of Merit Gold	Mr. Mohammed P. Alladin	Fine Arts
1969	The Public Service Medal of Merit Silver	Mr. Norbert Brown	Choral Music

1969	The Public Service Medal of Merit Silver	Mother Helen De Verteuil – M.B.E.	Music
1969	The Public Service Medal of Merit Silver	Miss Marjorie Padmore	Music
1970	The Hummingbird Medal Gold	Naipaul, Vidia S. (Mr.)	Literature
1970	The Hummingbird Medal Silver	Pierre, Jocelyn (Miss)	Music
1970	The Hummingbird Medal Silver	Pope “Mighty Duke”, Kelvin (Mr.)	Calypso
1970	The Hummingbird Medal Silver	Scipio-Pollard, Stephanie (Miss)	Music
1970	The Hummingbird Medal Bronze	Jules, Neville (Mr.)	NULL
1970	The Hummingbird Medal Bronze	Ramaya, Narsaloo (Mr.)	Indian Classical Music
1970	The Hummingbird Medal Bronze	Warner (Auntie Kay), Kathleen (Mrs.)	Cultural Development
1971	The Hummingbird Medal Gold	Elder, Jacob Delworth (Senator Dr.)	Cultural Development
1971	The Hummingbird Medal Gold	Williams, Ronald Jay (Mr.)	Carnival Development
1971	The Hummingbird Medal Silver	James, Horace (Mr.)	Drama
1971	The Hummingbird Medal Silver	Mc Williams, Irvin (Mr.)	Carnival Development
1971	The Hummingbird Medal Silver	Pascall, Michael (The Rev. Fr.)	Community Service
1971	The Hummingbird Medal Silver	Persad, Tarran (Mr.)	Indian Music
1971	The Hummingbird Medal Silver	Roach, Clifford Archibald (Mr.)	Sport
1971	The Hummingbird Medal Bronze	Borde, Hugh (Mr.)	Steelband Development
1971	The Public Service Medal of Merit Silver	Captain Arthur Watson	Music
1972	The Hummingbird Medal Gold	Holder, Geoffrey (Mr.)	Dance
1972	The Hummingbird Medal Silver	Mahabir, Harry (Mr.)	Music

1972	The Hummingbird Medal Silver	Renaud, Joseph (Mr.)	Steelband Music
1972	The Public Service Medal of Merit Gold	Mr. Guillermo Anthony Prospect	Music
1972	The Public Service Medal of Merit Silver	Mr. Peter Carvalho	Carnival Development
1972	The Public Service Medal of Merit Silver	Mr. Selwyth (Sel) Duncan	Music
1972	The Public Service Medal of Merit Silver	Mr. Alric Farrell "Lord Pretender"	Calypso
1972	The Public Service Medal of Merit Silver	Mr. Sylvestre Mata	Parang Music
1972	The Public Service Medal of Merit Silver	Mr. Mc Donald Moore	Music
1972	The Public Service Medal of Merit Silver	Mr. Sonnylal Rambissoon	Art
1972	The Public Service Medal of Merit Silver	Mr. Harold Saldenha	Carnival Development
1972	The Public Service Medal of Merit Silver	Mrs. Hazel Ward	Cultural Development
1972	The Public Service Medal of Merit Silver	Mr. John (Buddy) Williams	Music
1973	The Chaconia Medal Gold	Atteck, Sybil (Miss)	Fine Arts
1973	The Hummingbird Medal Gold	Argonauts Male Group	Choral Music
1973	The Hummingbird Medal Gold	Hart, Edmond Gerald (Mr.)	Carnival Development
1973	The Hummingbird Medal Gold	Hill, Errol (Dr.)	Drama
1973	The Hummingbird Medal Gold	Holder, Arthur "Boscoe" (Mr.)	Dance
1973	The Hummingbird Medal Gold	Mohammed, Moeanuddin (Mr.)	Cultural Development
1973	The Hummingbird Medal Gold	National Council of Indian Culture	Indian Music and Drama

1973	The Hummingbird Medal Gold	Trinidad and Tobago Music Festival Association	Music
1973	The Hummingbird Medal Gold	Velasquez, Lewisito (Mr.)	Carnival Development
1973	The Public Service Medal of Merit GOLD	Miss Grace Monica Abdool	Music
1973	The Public Service Medal of Merit GOLD	Mr. Ralph Baney	Fine Arts
1973	The Public Service Medal of Merit GOLD	Mr. Ulric Osmond Nesbitt	Public Service
1974	The Hummingbird Medal Gold	Berkeley, Wayne Kenneth (Mr.)	Carnival Development
1974	The Hummingbird Medal Gold	Sumadh, Lenny Naeem (Mr.)	Voluntary Social Service
1974	The Hummingbird Medal Gold	Teeluckdharry, Pundit	Community Service
1974	The Public Service Medal of Merit Gold	Mr. Eugene Edwin Beard	Public Service
1974	The Public Service Medal of Merit Gold	Mrs. Agatha Beckles	Voluntary Social Service
1974	The Public Service Medal of Merit Gold	Mr. Winzey Anthony Bruno	Public Service
1974	The Public Service Medal of Merit Gold	Mr. Oscar Emmanuel Pyle	Contribution to Development of the Steelband
1974	The Public Service Medal of Merit Gold	Mr. Winston "Spree" Simon	Contribution to Development of the Steelband
1974	The Public Service Medal of Merit Gold	Mr. Harold Milton Telemaque	Literature
1975	The Hummingbird Medal Gold	Kerr, Dennis (Mr.)	Music
1975	The Public Service Medal of Merit Gold	La Petite Musicale	Folk Music
1975	The Public Service Medal of Merit Gold	San Fernando Arts Council	Arts
1975	The Public Service Medal of Merit Gold	The Little Carib	Culture and Dancing
1975	The Public Service Medal of Merit Silver	Miss Francine Edwards (Singing Francine)	Calypso

1975	The Public Service Medal of Merit Silver	Mrs. Rose Mc Cartha (Calypso Rose) Sandy-Lewis	Calypso
1975	The Public Service Medal of Merit Silver	Miss Joye Titus	Community Development
1976	The Trinity Cross	Mr. Hasely Joachim Crawford	Sport
1976	The Chaconia Medal Gold	Mc Nish, Althea – (Mrs. John Weiss)	Art (Design)
1976	The Chaconia Medal Silver	Hingwan, Edwi Ou (Mr.) [Posthumous]	Art (Painting)
1976	The Hummingbird Medal Silver	Liverpool “The Mighty Chalkdust”, Hollis Urban Lester (Mr.)	Contribution to Calypso
1976	The Public Service Medal of Merit Gold	Mr. Cecil Roderick Gray	Education and Culture
1976	The Public Service Medal of Merit Silver	Mr. Cecil Frederick Lawrence Bonas	Music
1976	The Public Service Medal of Merit Silver	Mr. Ahoy Chai	Carnival Development
1976	The Public Service Medal of Merit Silver	Mr. Torrance Iqbal Mohammed	Arts and Dance
1976	The Public Service Medal of Merit Silver	Mr. Esmond Ernest Walters	Music
1977	The Trinity Cross	Miss Janelle Penny Commissiong	Promotion of the image of Trinidad and Tobago
1978	The Hummingbird Medal Silver	Vincente, Ricardo (Mr.) [Posthumous]	Art
1979	The Chaconia Medal Gold	Castagne, Patrick Stanislaus (Mr.)	Public Service and Music
1979	The Hummingbird Medal Gold	Browne, Sandra (Miss)	Music
1980	The Public Service Medal of Merit Gold	Pan Trinbago	Indigenous Culture
1981	The Chaconia Medal Gold	Padmore, Marjorie (Miss) [Posthumous]	Music
1981	The Hummingbird Medal Silver	De Leon “Roaring Lion”, Rafael (Mr.)	Culture

1981	The Hummingbird Medal Silver	Maurice, Claude (Mr.)	Music and Sport
1982	The Hummingbird Medal Gold	Baney, Vera (Mrs.)	Fine Arts
1982	The Hummingbird Medal Gold	Catelli Trinidad All Stars	Music
1982	The Hummingbird Medal Gold	Iscott Casablanca	Music
1982	The Public Service Medal of Merit Gold	Robin, Melville Woodrow (Mr.)	Music and Public Service
1983	The Hummingbird Medal Silver	Chu Foon, Patrick Warsing (Mr.)	Sculpture
1983	The Hummingbird Medal Silver	Oxley, Kenneth Clyde (Mr.)	Music (Singing)
1983	The Hummingbird Medal Silver	Worrell, Andrew (Mr.)	Culture
1984	The Chaconia Medal Gold	Wooding, Hugh Arthur Selby (Mr.)	Law and Culture
1985	The Hummingbird Medal Silver	Coggins-Simmons, Jean (Mrs.)	Dance
1985	The Hummingbird Medal Silver	Henry "Mighty Terror", Fitzgerald Cornelius (Mr.)	Calypso
1985	The Hummingbird Medal Silver	Jones, Errol (Mr.)	Drama
1985	The Hummingbird Medal Silver	Quawal, Jahgroo (Mr.) [Posthumous]	Indian Music (Classical)
1985	The Hummingbird Medal Silver	Sewell, Godfrey John (Fr.) [Honorary]	Music
1985			
1986	The Hummingbird Medal Gold	Bishop, Patricia (Miss) - B.A. (Fine Art), M.A. (History)	Art, Music and Community Service
1986	The Hummingbird Medal Silver	Hinds, Owen C. (Mr.)	Culture
1986	The Public Service Medal of Merit Silver	Mrs. Lenore Mahase-Samaroo	Music
1987	The Trinity Cross	Mr. C.L.R. James	Literature
1987	The Trinity Cross	Pan Trinbago	Culture (Steelband Music)
1987	The Hummingbird Medal Silver	Kissoon, Freddie (Mr.)	Culture (Drama and Theatre)

1987	The Hummingbird Medal Silver	Samaroo, Jit (Mr.)	Culture (Steelband)
1987	The Hummingbird Medal Silver	Wilson, Horace (Mr.)	Culture
1987	The Trinity Cross	Pan Trinbago	Culture (Steelband Music)
1987	The Chaconia Medal Gold	La Ronde, Giselle (Miss)	Promotion of Trinidad and Tobago
1987	The Chaconia Medal Silver	Girdharie, Sohan (Mr.)	Culture
1987	The Chaconia Medal Silver	Minshall, Peter (Mr.)	Culture
1987	The Chaconia Medal Silver	Sharpe, Len "Boogie" (Mr.)	Culture
1987	The Hummingbird Medal Gold	Holder, Wilbert (Mr.) [Posthumous]	Culture (Drama)
1987	The Hummingbird Medal Gold	Hoyte, Wilma (Dr.)	Culture
1987	The Hummingbird Medal Gold	The Marionettes Chorale	Culture (Music)
1987	The Hummingbird Medal Silver	Kissoon, Freddie (Mr.)	Culture (Drama and Theatre)
1987	The Hummingbird Medal Silver	Samaroo, Jit (Mr.)	Culture (Steelband)
1987	The Hummingbird Medal Silver	Wilson, Horace (Mr.)	Culture
1988	The Hummingbird Medal Gold	Goddard, George (Mr.) [Posthumous]	Contribution to the Development of the Steelband
1988	The Hummingbird Medal Silver	Holman, Ray Anthony (Mr.)	Steelpan
1988	The Hummingbird Medal Silver	King, Shirley Veronica (Mrs.)	Theatre and the Arts
1988	The Hummingbird Medal Silver	Voisin, Alexandra Daisy (Ms.)	Contribution to the Development of Parang Music
1988	The Public Service Medal of Merit Silver	Mr. Ralph Henry Dee	Religious Music
1988	The Hummingbird Medal Silver	Mohammed, Nizam Sharriff (Mr.)	Promotion of the Arts / Indian Dance
1989	Trinity Cross	Beryl McBurnie	Choreography/ Dance
1989	Trinity Cross	Vidia Naipaul	Literature

1989	The Chaconia Medal Silver	Aubrey Adams	Culture
1989	The Chaconia Medal Silver	Fitzroy Lord Melody Alexander	Calypso
1989	The Hummingbird Medal Silver	William Chen	Art and Culture
1989	The Hummingbird Medal Silver	Stanley Marshall	Drama
1989	The Hummingbird Medal Silver	Joyce Spence	Music
1989	The Hummingbird Medal Silver	Vernon Mannette	Steelman
1990	The Chaconia Medal Silver	Pierre, Jocelyn M. (Miss) - H.B.M., L.R.A.M., A.R.C.M., B.F.A. (Music)	Music
1990	The Chaconia Medal Silver	St. Aubyn, Lionel Bland (Mr.) - H.B.M.	Education (West Indian Literature)
1990	The Hummingbird Medal Gold	Beddoe, Andrew (Mr.) [Posthumous]	Culture
1990	The Hummingbird Medal Gold	Connor, Maurice F. (Mr.) - M.O.M.	Education / Culture
1990	The Hummingbird Medal Gold	Eckel, Juliet Mary (Mrs.) - L.R.A.M. (Lond.) A.R.C.M. (Lond.)	Culture
1992	The Hummingbird Medal Silver	Mr. Milton Leslie Joseph Austin	Culture
1992	The Hummingbird Medal Silver	Mr. Lutalo Masimba	Culture
1993	The Chaconial Medal Silver	Mr. Edwin Ou Hingwan (Posthumous)	Art (Painting)
1993	The Hummingbird Medal Silver	Mr. Ivan Bocas	Culture (Art and Craft)
1993	The Hummingbird Medal Silver	Mr. Desmond Ernest Waithe	Culture (Music)
1993	The Hummingbird Medal Silver	Mr. Soodarlal Popo	Culture (Music)
1993	The Hummingbird Medal Silver	Mrs. Merle Patricia Albiono-DeCoteau	Culture

1993	The Hummingbird Medal Silver	Mr. Robert Greenidge	Culture (Steelband)
1993	The Hummingbird Medal Silver	Mr. Krishna Soogrim-Ram	Culture
1993	The Hummingbird Medal Silver	Mr. Basdeo Jaikaran	Culture
1993	The Hummingbird Medal Silver	Mr. Ronald Dunstan Amoroso	Culture
1993	The Chaconia Medal Gold	Mr. Slinger Francisco	Music/Calypso
1993	The Hummingbird Medal Silver	Mr. Mangaroo Goolcharan	Culture
1993	The Trinity Cross	Dr. Derek Walcott (Honourary)	Creative Writing
1994	The Chaconia Medal Gold	Mr. Rafael de Leon	Culture
1994	The Hummingbird Medal Silver	Mr. Richard Christopher Bartholomew	Culture
1994	The Medal of Merit - Silver	Mr. Jeffrey Aaron Biddeau	Music
1994	The Hummingbird Medal Silver	Mr. Pelham Goddard	Culture
1994	The Hummingbird Medal Silver	Mr. Augustus Howell (Jnr.)	Culture
1994	The Hummingbird Medal Silver	Mr. Paul Keens-Douglas	Performing Arts
1995	The Trinity Cross	Miss Patricia Alison Bishop	Community Service
1995	The Hummingbird Medal Silver	Mr. Errol Payne	Culture
1995	The Hummingbird Medal Silver	Mr. Alvin C. Daniell	Culture
1995	The Hummingbird Medal Silver	Mr. Alma Pierre	Culture
1996	The Trinity Cross	Mr. Peter Minshall	Art and Culture
1996	The Hummingbird Medal Silver	Mr. Neville-Romus Aming	Culture
1996	The Hummingbird Medal Silver	Mr. Bernard Anthony Lucas	Culture
1996	The Chaconia Medal Gold	Petrotrin Invaders Steel Orchestra	Culture (Steelband)
1996	The Chaconia Medal Gold	Mr. Lennox Oscar Pierre (Posthumous)	Culture/Law/Trade/Unionism
1996	The Chaconia Medal Gold	Professor Kenneth Ramchand	Literature/Education/Culture

1996	The Hummingbird Medal Silver	Ms. Sally Edwards	Culture
1996	The Hummingbird Medal Silver	Mr. Selwyn Demming	Culture
1996	The Hummingbird Medal Silver	Mr. Pearl Eintou Springer	Culture
1996	The Chaconial Medal Silver	Mr. Jit Samaroo	Culture
1996	The Chaconial Medal Silver	Mr. Aiyegoro Ome	Culture
1997	The Hummingbird Medal Silver	Mr. Paul Castillo	Social Work Music (Parang)
1997	The Hummingbird Medal Silver	Mr. Eric 'Akil' Butler	Community Service/Culture (Dance)
1997	The Hummingbird Medal Silver	Miss Indira Mahatoo	Culture (Dance)
1997	The Public Service Medal of Merit Gold	Mrs. Eileen Monica McSween (Posthumous)	Educator/Culture/ Sports
1998	The Hummingbird Medal Gold	Love Movement	Choir
1998	The Hummingbird Medal Silver	Eric Butler	Best Village
1998	The Hummingbird Medal Silver	Paul Castillo	Parang
1998	The Hummingbird Medal Silver	Indra Mahatoo	Choreography/ Dance
1999	The Hummingbird Medal Silver	Fitzroy Haynes Coleman	Culture
1999	The Hummingbird Medal Silver	Tedder L. Eustace	Culture
1999	The Chaconia Medal Silver	Sabeeney, Roma Kim [Posthumous]	Culture
1999	The Hummingbird Medal Silver	San Jose Serenaders	Culture
1999	The Hummingbird Medal Silver	Lionel Jagessar	Culture
2000	The Hummingbird Medal Gold	Lewis, McCartha Linda (Calypso Rose)	Culture
2000	The Hummingbird Medal Gold	Ward-Redman, Hazel	Culture
2001	The Hummingbird Medal Silver	Eugene Joseph	Dance

2001	The Hummingbird Medal Silver	Ajeet Praimsingh	Culture
2001	The Chaconia Medal Gold	Laird, Colin (Mr.)	Architecture
2001	The Hummingbird Medal Gold	Hill, Paul Ingram (Mr.)	Music
2002	The Chaconia Medal Gold	Arthur Roberts	Culture/Drama
2002	The Hummingbird Medal Gold	Lewis, Joseph "Pal Joey"	Music
2003	The Hummingbird Medal Silver	Winston Bailey (Shadow)	Music
2003	The Chaconia Medal Silver	Joseph Cromwell Assee [Posthumous]	Art / Culture
2003	The Chaconia Medal Gold	Andre Tanker [Posthumous]	The Arts / Music
2003	The Chaconia Medal Gold	Exodus Steel Orchestra	Culture
2003	The Public Service Medal of Merit Silver	John Galdstone Cupid	Culture
2004	The Hummingbird Medal Silver	The Lara Brothers	Culture
2004	The Hummingbird Medal Silver	Albert "Al" Ramsawack	Culture / Folklore
2004	The Hummingbird Medal Gold	Jacqueline Koon How	Culture
2004	The Hummingbird Medal Gold	Alyson Brown	Culture
2004	The Hummingbird Medal Gold	Roy Francis Cape	Culture
2004	The Hummingbird Medal Gold	Barnabas Ramon Fortune [Posthumous]	Literature
2004	The Hummingbird Medal Gold	Felix Roach	Culture
2004	The Chaconia Medal Silver	Malick Folk Performing Company	Culture
2004	The Chaconia Medal Silver	CLICO Shiv Shakti Dance Company Limited	Culture
2005	The Hummingbird Medal Silver	Michael "Mano" Marcellin	Music
2005	The Hummingbird Medal Silver	Paul "Bill" Trotman	Culture

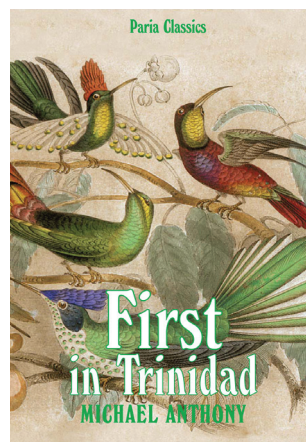
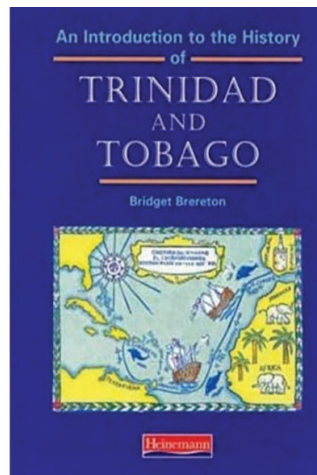
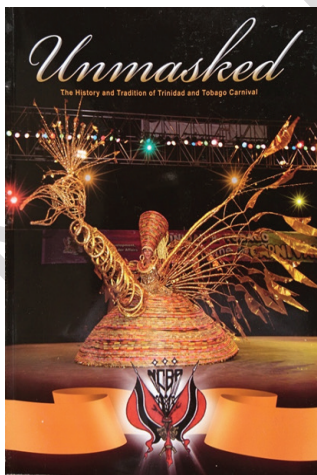
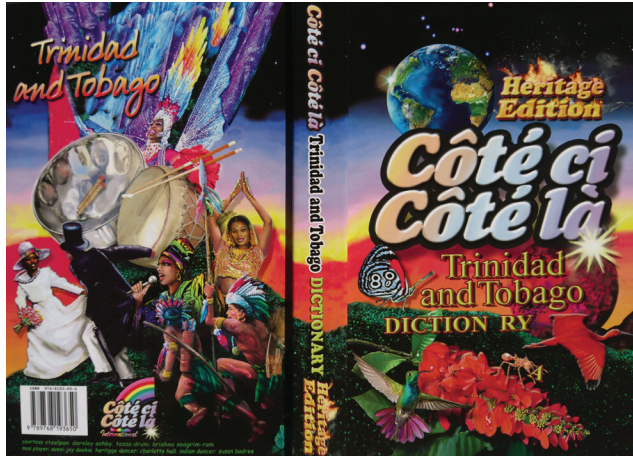
2005	The Hummingbird Medal Silver	Heeralal Rampartap	Culture
2005	The Hummingbird Medal Gold	Trinidad All Steel Percussion Orchestra (TASPO)	Culture
2005	The Hummingbird Medal Gold	Noble Carol Ann Douglas	Culture
2005	The Public Service Medal of Merit Gold	Louise Angelina McIntosh	Music
2005	The Public Service Medal of Merit Gold	Annette Cecile Alfred	Culture
2006	The Hummingbird Medal Gold	Indi-Art Orchestra	Culture (Music)
2006	The Chaconia Medal Silver	William Laurence Chen	Culture / Community Service
2006	The Hummingbird Medal Silver	Ralph St. Clair Davies	Culture (Music)
2006	The Hummingbird Medal Silver	Kelvin Guy Choy Aming	Culture (Music)
2007	The Chaconia Medal Gold	Genesis Steelband Project Team	Music Innovation
2007	The Hummingbird Medal Bronze	Hettie Juanita Mejias-De Gannes	Culture
2007	The Hummingbird Medal Silver	Peter Paul de Vlugt	Music
2007	The Hummingbird Medal Gold	Gerard Besson	Heritage Preservation and Promotion
2008	The Hummingbird Medal Silver	June Marion Joseph	Music Education
2008	The Hummingbird Medal Gold	North West Laventille Cultural Movement	Culture
2008	The Order of the Republic of Trinidad and Tobago	Professor Brian Copeland	Steelpan Technology Development
2008	The Order of the Republic of Trinidad and Tobago	Mr. Bertram "Bertie" Lloyd Marshall	Steelpan Development
2008	The Order of the Republic of Trinidad and Tobago	Mr. Anthony Williams	Steelpan Development
2009	The Chaconia Medal Gold	Dr. Geraldine Roxanne Connor	Culture
2009	The Chaconia Medal Gold	His Excellency Dr. Cuthbert Joseph	National Development

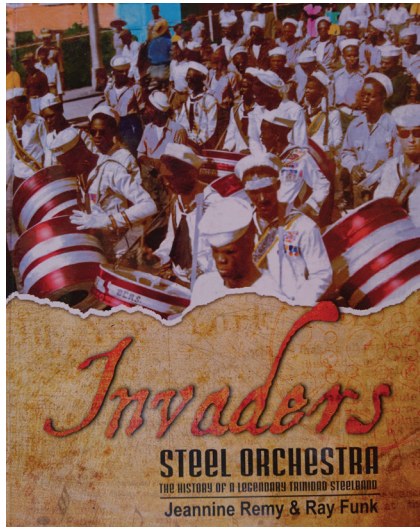
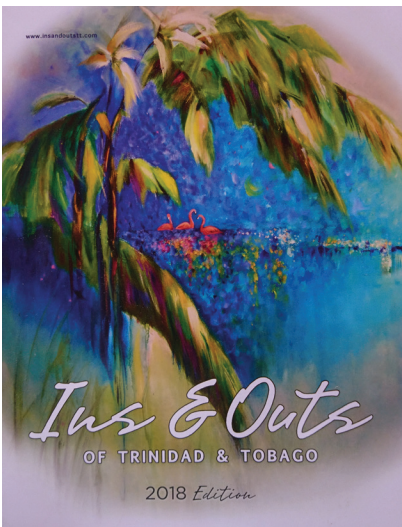
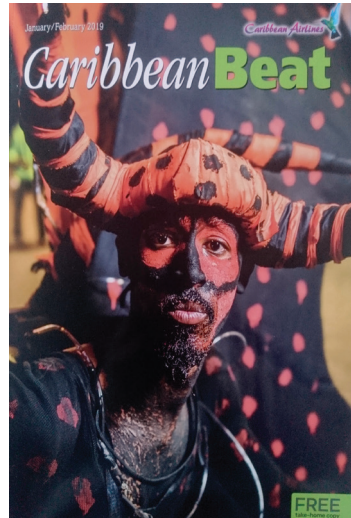
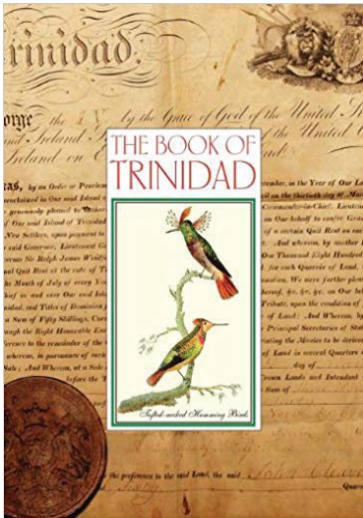
2009	The Chaconia Medal Gold	Ms. Heather Jones	Fashion
2009	The Hummingbird Medal Gold	Mr. Len “Boogsie” Sharpe	Culture
2009	The Hummingbird Medal Silver	The Flores Family	Culture
2010	The Chaconia Medal Gold	Brian Mac Farlane	Culture/Mas
2010	The Hummingbird Medal Silver	St. John’s Trace Ramleela Committee	Culture
2010	The Chaconia Medal Silver	Claudia Pegus	Fashion
2011	The Hummingbird Medal Silver	Malick Tassa Drummers	Culture
2011	The Hummingbird Medal Silver	Dow Village Ramleela and Cultural Organisation Inc.	Culture
2011	The Hummingbird Medal Gold	Ms. Denyse Plummer	Culture
2011	The Chaconia Medal Gold	Mr. Louis Patrick Arnold	Music
2011	The Hummingbird Medal Silver	Mrs. Irma Ipyana Simonette	Culture
2012	The Hummingbird Medal Gold	Mr. Anthony Emr-old Phillip (a.k.a. Brother Valentino)	Culture
2012	The Hummingbird Medal Gold	Mr. Surujdeo Mangaroo	Culture
2012	The Hummingbird Medal Gold	Mr. Bertrand Kelman	Culture
2012	The Hummingbird Medal Gold	Mr. Anthony Gabriel Maharaj	Culture
2012	The Hummingbird Medal Silver	Mr. Shamoan Mohammed	Culture
2012	The Hummingbird Medal Silver	Mr. Liam Teague	Culture
2012	The Hummingbird Medal Silver	Miss Sandra Sookdeo	Culture
2013	The Hummingbird Medal Gold	Shivanand Maharaj	Music
2013	The Hummingbird Medal Gold	Earl Knight	Music
2013	The Hummingbird Medal Silver	Ramrajee Praboo	Culture

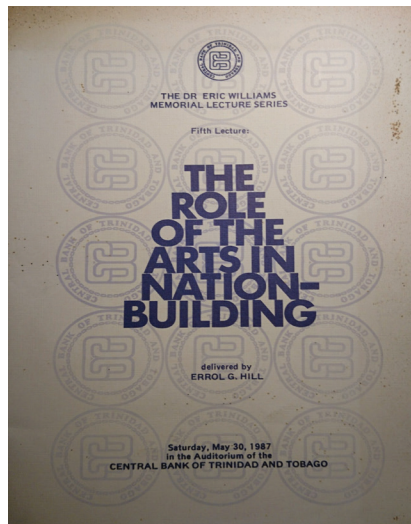
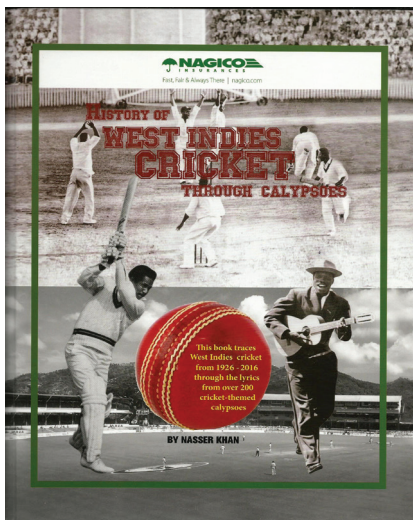
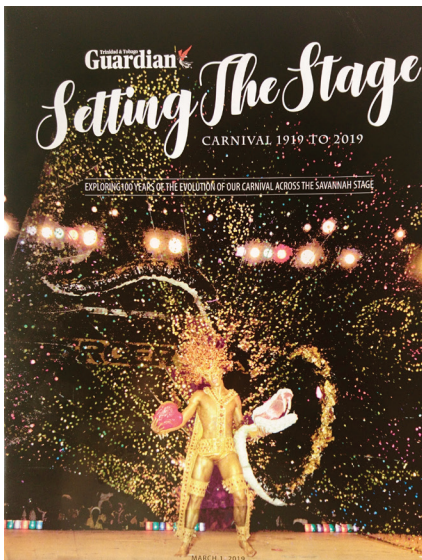
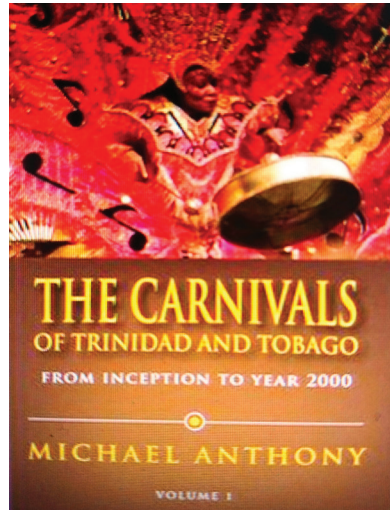
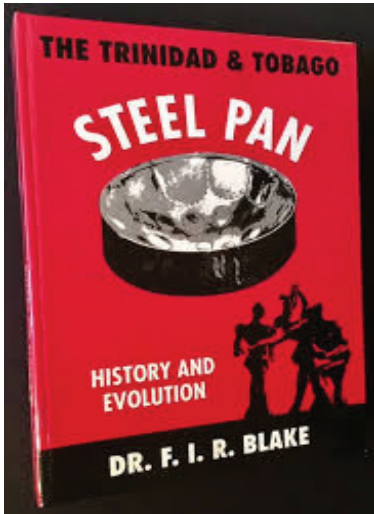
2014	Humming Bird Medal - Silver	Mr. John Gillespie	Architecture
2014	Humming Bird Medal - Bronze	Mr. Ashford Joseph	Culture
2014	Humming Bird Medal - Bronze	Mr. Rudolph Sitahal	Culture
2014	Humming Bird Medal - Bronze	Mr. Jameer Hosein	Culture
2015	Humming Bird Medal - Silver	Mr Anthony "All Rounder" Hendrickson	Culture
2015	Humming Bird Medal - Silver	Mrs Sharlene Flores	Culture
2015			
2016	Humming Bird Medal - Silver	Mr Austin Wilson (Posthumous)	Culture
2016	Humming Bird Medal - Gold	St Margaret's Boys' Anglican School/ Youth Steel Orchestra	Culture
2016	Humming Bird Medal - Gold	Ms Irwin Johnson a.k.a. "Scrunter"	Culture
2016	Humming Bird Medal - Gold	Mr Timothy Watkins a.k.a. "Baron"	Culture
2016	Chaconia Medal - Silver	Mr Leston Paul	Culture
2016	Humming Bird Medal - Gold	St Margaret's Boys' Anglican School/ Youth Steel Orchestra	Culture
2016	Humming Bird Medal - Gold	Ms Irwin Johnson a.k.a. "Scrunter"	Culture
2016	Humming Bird Medal - Gold	Mr Timothy Watkins a.k.a. "Baron"	Culture
2016	Humming Bird Medal - Silver	Mr Austin Wilson (Posthumous)	Culture
2017	The Order of the Republic of Trinidad and Tobago	Ms. McCartha "Calypso Rose" Lewis	Culture
2017	The Hummingbird Medal (Gold)	Mr. Robert Alphonso Nelson -Lord Nelson	Calypso and Culture
2017	The Hummingbird (Silver)	Mr. Ian Antonio Alvarez (Bunji Garlin)	Culture and Music
2017	The Hummingbird (Silver)	Mr. Herbert 'Ed' Watson	Culture and Music

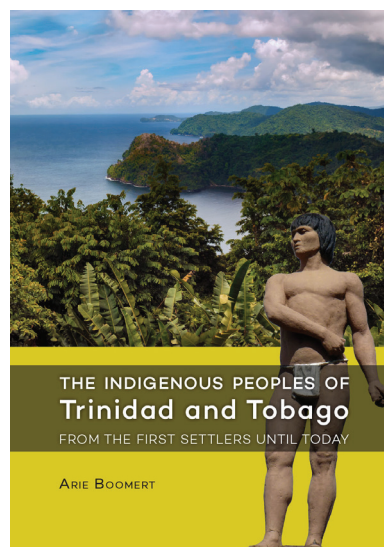
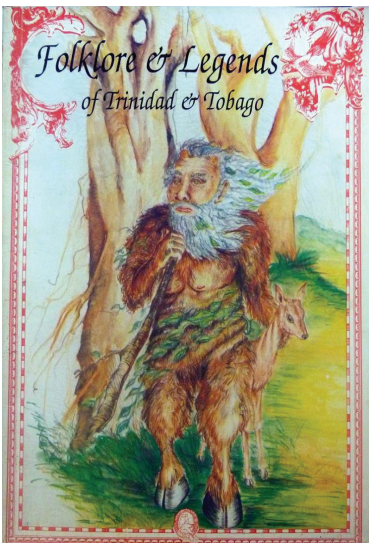
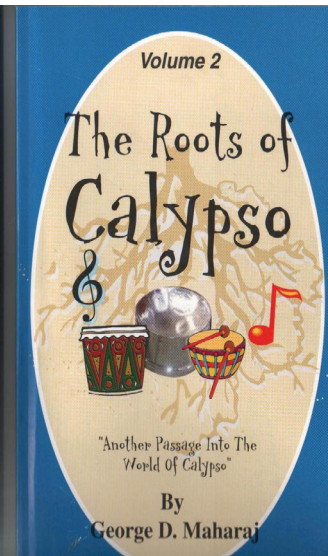
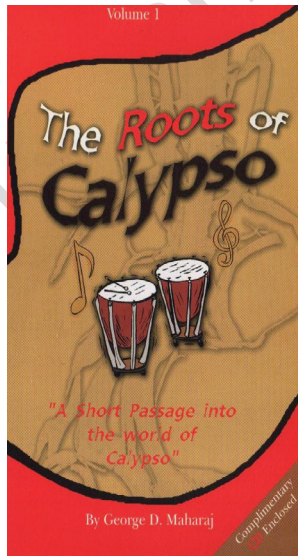
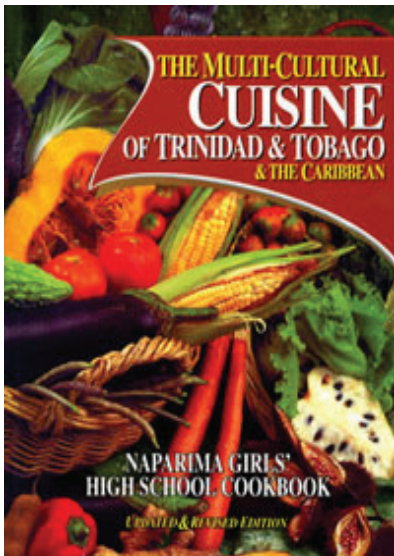
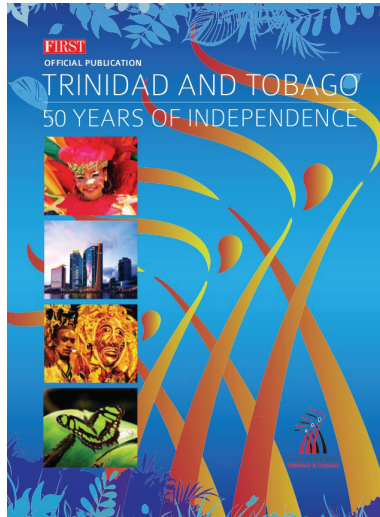
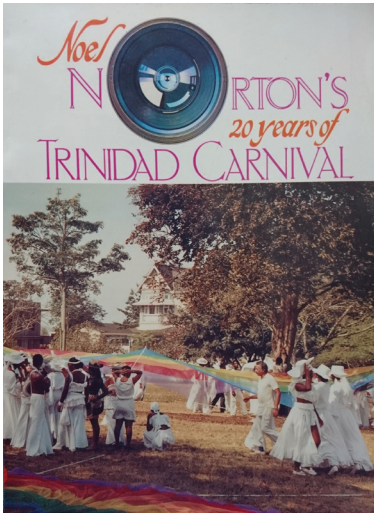
2017	The Hummingbird (Silver)	Mr. Ramnarine Bridgelalsingh	Culture
2017	The Hummingbird (Silver)	Mr. Pradu Singh	Art and Culture
2017	The Hummingbird (Silver)	Mr. Parmanand Singh	Art and Culture
2018	Chaconia Medal (Gold)	Mrs. Joan Yuille Williams	Culture/Public Service
2018	Chaconia Medal (Silver)	Dr. Clifford Alexis	Culture/ Community Service
2018	Chaconia Medal (Silver)	Mr. Neville Jules	Culture/ Community Service
2018	Hummingbird Medal (Gold)	Mr. Winston (Explainer) Henry	Culture/Education
2018	Hummingbird Medal (Silver)	Mr. Narrie Aproo	Culture/ Community Service
2018	Hummingbird Medal (Silver)	Mr. Arnold Alpheus Ransome	Culture
2018	Hummingbird Medal (Silver)	Ms. Ella Andall	Culture/ Music
2018	Hummingbird Medal (Silver)	Mr. Willard "Relator" Harris	Culture
2018	Hummingbird Medal (Silver)	Mr. Donric "Funny" Williamson	Culture
2018	Hummingbird Medal (Silver)	Mr. Fred "Composer" Mitchell	Culture
2018	The Public Service Medal of Merit (Gold)	Mr. Michael Scott (Posthumously)	Arts/Community Service

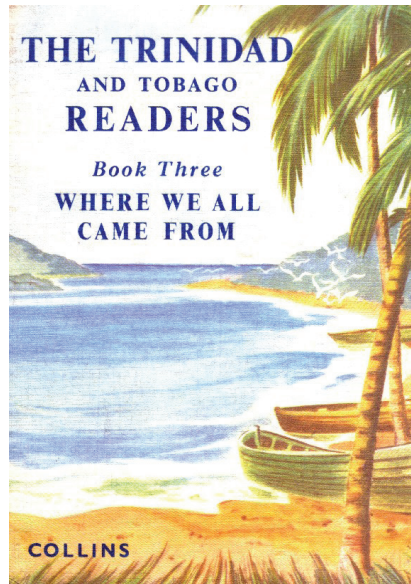
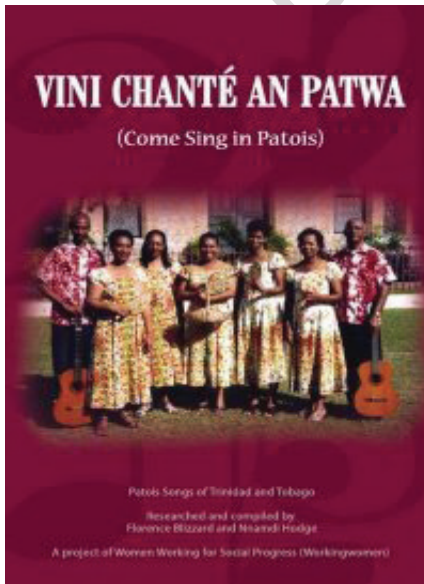
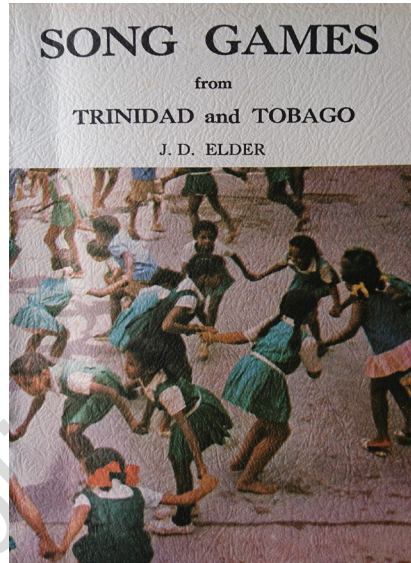
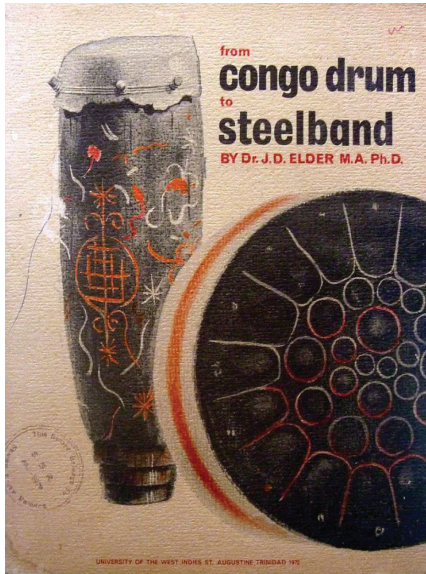
37 RECOMMENDED READING AND SOURCES USED











NEWSPAPERS:

Trinidad Guardian

Trinidad Express

Trinidad Newsday

Catholic News

BOOKS & MAGAZINES:

Ins & Outs of Trinidad and Tobago, various years

Côté ci Côté là, John Mendes

Golden Heritage, Molly Ahye

The Book of Trinidad, Gerard Besson

First in Trinidad, Michael Anthony

My Land Trinidad and Tobago, Gloria Pollard, Elton Nelson

The Shaping of a Culture, Satnarine Balkaransingh

Our Tobago, Our Heritage, Pigeon Point Heritage Park

Heroes, Pioneers & Role Models of Trinidad and Tobago, Nasser Khan

World Class Trinidad and Tobago, Elliot & Sandra Bastien

The Trinidad Carnival, Mandate for a National Theatre, Errol Hill

Trinidad and Tobago Culture Smart, Tim Ewbank

History of West Indies Cricket through Calypsoes, Nasser Khan

An Introduction to the History of Trinidad and Tobago, Bridget Brereton

Caribbean Beat Magazine (various editions)

Discover Trinidad & Tobago

ET & T

The Origin of Steelband, George Goddard

LIBRARIES

NALIS (The National Library and Information System of Trinidad and Tobago)

National Archives of Trinidad and Tobago

UWI Alma Jordan Library, West Indiana section and Special Collections Division

38 THE AUTHOR



Nasser Khan, FLMI, ACS, is an author, researcher, producer/publisher and journalist, born and raised in Laventille, attended St. Joseph TML and St. Mary's College, who has so far published 27 various national and Caribbean educational works (*all corporate sponsored*) mainly related to enhancing literacy and reading skills on various topics. All works have been distributed, via the Ministry of Education and sponsors to all schools, national libraries and stakeholders. He has also edited and/or produced a number of other books. More works are on the horizon.

27. Fruits of Barbados Chart, **2023 (CIBC/FCIB) Revised** (First edition was published in 2011)
26. Vegetables, Root Crops and Herbs of Barbados Chart, **2023 (CIBC/FCIB) Revised** (First edition was published in 2011)
25. Fan Favourites, Brian Lara Memorable Matches, **2022 (FIRST CITIZENS, HEALTH NET CARIBBEAN, BLUE WATERS, ENIATH'S PRINTING CO.)**
24. Profiles: Heroes, Pioneers & Role Models of Trinidad and Tobago, **2022 (FIRST CITIZENS) – 2ND Edition** (Note: First edition was published in 2012). This has been made available as an E-book
23. Seventy Three Test, ODI and T20I West Indies Matches played at Bourda, Albion and Providence 1930-2020, **2022 (NAGICO, SHELL, MOTORWORLD)**
22. Sixty One Test Matches Played at the Queen's Park Oval 1930-2020, **2021 (HEALTH NET CARIBBEAN, ENIATH'S PRINTING CO. LTD.)**
21. Remembering A Sporting Legend...T&T's MARCUS MINSHALL, 1932-1970, **2021 (MINSHALL FAMILY)**
20. Celebrating Trinidad and Tobago's Culture and the Arts, **2019 (FIRST CITIZENS, SHELL TRINIDAD AND TOBAGO LIMITED)**
19. St. Mary's College Cricket 1973 First XI, **2019 (STERLING INS. LTD.)**
18. History of West Indies Cricket through Calypsoes, 1926-2016, **2016 (NAGICO)**
17. 100 Years of the T&T Blind Welfare 1914-2014, **2015 (REPUBLIC BANK, NGC, NLCB, FIRST CITIZENS, NFM, PETROTRIN, FERREIRA OPTICAL)**
16. Trinidad and Tobago Red Cross Society, 50 Years, 1963-2013, **2014 (NGC, FIRST CITIZENS, UNIT TRUST CORP., ASSOCIATED BRANDS LTD., SHELL T&T, ENIATH'S PRINTING CO. LTD.)**
15. Shell Trinidad Through the Years 1913-2013, **2013 (SHELL TRINIDAD AND TOBAGO LTD.)** There is an online version of this publication
14. Profiles: Heroes, Pioneers & Role Models of Trinidad and Tobago, **2012 (FIRST CITIZENS) – 1ST EDITION**
13. Fruits of St. Lucia Chart, **2012 (FIRST CITIZENS)**
12. Vegetables, Root Crops and Herbs of St. Lucia Chart, **2012 (FIRST CITIZENS)**
11. Fruits of St. Vincent Chart, **2012 (FIRST CITIZENS)**
10. Vegetables, Root Crops and Herbs of St. Vincent Chart, **2012 (FIRST CITIZENS)**
9. Fruits of Barbados Chart, **2011 (CIBC/FCIB)**
8. Vegetables, Root Crops and Herbs of Barbados Chart, **2011 (CIBC/FCIB)**
7. Fruits of Trinidad and Tobago Chart, **2010 (FIRST CITIZENS)**. This is available on the Ministry of Agriculture's website
6. Vegetables, Root Crops & Herbs of Trinidad and Tobago Chart, **2010 (FIRST CITIZENS)**. Available on the Min. of Agriculture's website
5. The Cricket Match, "Get Caught Reading" series, **2007 (BGTT)**
4. Know the Game, "Get Caught Reading" series, **2007 (BGTT)**
3. The World Cup, "Get Caught Reading" series, **2007 (BGTT)**
2. It's A Funny Game, "Get Caught Reading" series, **2007 (BGTT)**
1. Sonny Ramadhin, Commemorating his Distinguished Career, **2004 (UWI/GUARDIAN LIFE)**

He continues to write for the newspapers and various magazines. He assisted in the documentation for the inclusion of the Sir Learie Constantine collection in the UNESCO's Memory of the World Register at NALIS and contributed to other major publications such as the Queen's Park Cricket Club's 125th anniversary commemorative book, the St. Mary's College's 150th Anniversary commemorative book and the Invaders Steel Orchestra 75th Anniversary publication.

He has been, and continues to be a part of the Carnival fraternity as an associate of Samaroo's Ltd, the world's largest Carnival materials supplier. Prior to that he worked in the Corporate world of life insurance, locally and abroad in the service, actuarial and group underwriting areas.

Apart from his family and his spirituality, cricket, carnival and beach limes are his greatest passions.

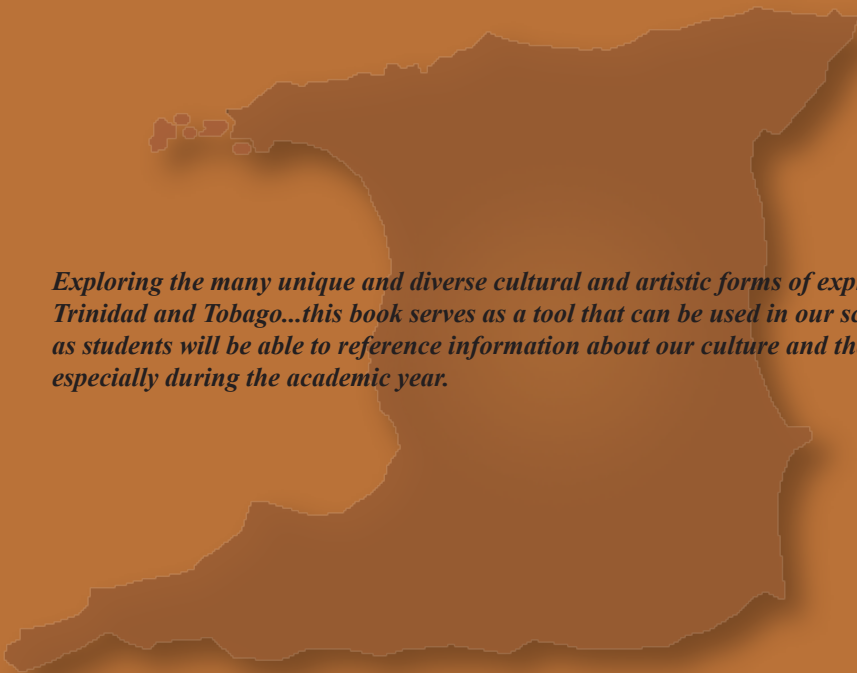
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Exploring the many unique and diverse cultural and artistic forms of expression that make up Trinidad and Tobago...this book serves as a tool that can be used in our schools and classrooms as students will be able to reference information about our culture and the arts as the need arises, especially during the academic year.

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